

THE LESBIAN TIDE

A FEMINIST LESBIAN PUBLICATION, WRITTEN BY AND FOR THE RISING TIDE OF WOMEN TODAY



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Sex Should Be Fun

Rita Mae: Sassy and Shaky

The Question Is NOT
Shall We Be Violent

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Happy New Year 1976

LESBIAN TIDE

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EDITORIAL POLICY

In the interest of fostering open communication and progressive theoretical development, *The Lesbian Tide* prints a wide variety of views from the lesbian, feminist and gay communities. Our editorial perspective also includes coverage of other social change movements as they relate to women.

The Tide Collective, radical feminist lesbians who believe basic change in our society is pre-requisite to real liberation for women and lesbians, publish editorials stating our views and analysis on particular issues.

THE TIDE COLLECTIVE

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WHO WE ARE

The Lesbian Tide is a feminist lesbian publication financially supported by the community it serves. It is published by a Collective who share political, editorial and administrative responsibility for the magazine and the Collective. It is maintained by the pride and energies of a Staff of lesbian women who are committed to one or more specific departments within the magazine. The Staff is continually open to new women who wish to become involved. The Collective is opened to staff members who: agree with the political perspective of The Collective, are committed to the total administrative aspects of *The Lesbian Tide*, and have been on the staff for four consecutive months.

Rita Mae: Sassy and Shaky on "Irrational Politics"

by Molly Willcox

The queen of *Ruby Fruit Jungle* blew into town over Halloween, and she had "irrational politics" on her mind. Dynamite, I thought; a witch of the East has seen the light of the West and has come to address us on the delicious subject of mythical politics. "Y'all must come" she crooned to her love-struck Thursday night crowd at Mills College, enticing them across the Bay to a San Francisco Women's Centers-and-Switchboard benefit on Halloween. "It's the perfect time and the perfect place." So come I did. Painted my mouth black with grease paint and pulled my grandmother's black velvet cape around my shoulders. The planet isn't as big as it seems, I mused, bumping along across the bridge. The secret travels fast, and Rita Mae has heard it!

Not yet; not quite. Ms. Brown's "irrational" politics have been dubbed so in the pejorative sense of the term. Using the word "irrational" loosely, she meant by it the repressed, taboo subjects we're afraid to talk about that lurk beneath our struggle—leadership, class conflict, sexuality, failure, success . . . And she meant the violence women are increasingly subject to from outside the movement.

To me, however, the issue is not whether a deep substratum of unspoken experience exists beneath all politics as we've thus far known them. Clearly it does. But rather, how can we bring these irrationals up from underground and begin to *systematically* deal with them inside our political process? Merely pointing to their existence without also delineating ways to eliminate them is tantamount to giving them power. "Watch out, your political unconscious is gonna get you!" she seemed to be saying—a warning I didn't need. Mediation, training and rotation of leaders, income sharing, equal access to information, group ritual—these are techniques some of us are beginning to develop to deal with the unspoken which have oppressed us for so long. As feminism begins to create safe, structured space in which to regurgitate, neutralize, and reassimilate our irrational content, we will start to uncover a huge reservoir of creative political power, the likes of which the world has never seen. Surely this is the destiny of the political movement that in the beginning took the ultimate irrationality, sex, as its core issue.

Evidence of just how slippery the unconscious element is in politics was demonstrated by Ms. Brown herself when, in the heat of a polemical moment, she said, "Only when women start fighting back will men stop killing women." But before she said "stop," she slipped and said, "start," then corrected herself. My mind did a fast knee-jerk. Was some "irrational" part of the woman perhaps catching sight of a vision more real and more terrible than the one conveyed by her conscious assertion? I get very uneasy when I hear a woman glibly advocating vigilante rape-defense squads and failing to talk about *all* of their possible political consequences. *This*, to me, is political irrationality. Which is not to say that I found Rita Mae's dark vision of the future incorrect or unnecessary. Far from it. Her description of a rising tide of porno-violent culture in this country—a product of men's twisted minds, forced to give up power and terrified of their own mortality—was truly chilling. As was her warning about abortion as an instrument of genocide, and her suggestion that all women come out wearing the purple star, the way the Dutch wore the yellow star for the Jews during the Holocaust.

But when that dark eye is turned in on her movement, she brings me down. True, we are "no better than the patriarchs" much of the time. But one thing at least a lot of us Western ladies have learned out here on the sunset coast is that only light can banish darkness, only faith conquer fear. I was truly sad to hear Ms. Brown so consumed by foreboding, so close in her great woman heart to death.

Perhaps it was just a funky night for her. Everyone who saw her both nights was, I think, necessarily affected by the metamorphosis that seemed to have taken place in her in the 24 hours between appearances. Thursday night, at Mills, she was wired, witty, wonderfully alive. The woman you see doing her sassy, outrageous thing in Pat Flynn's brilliant photograph



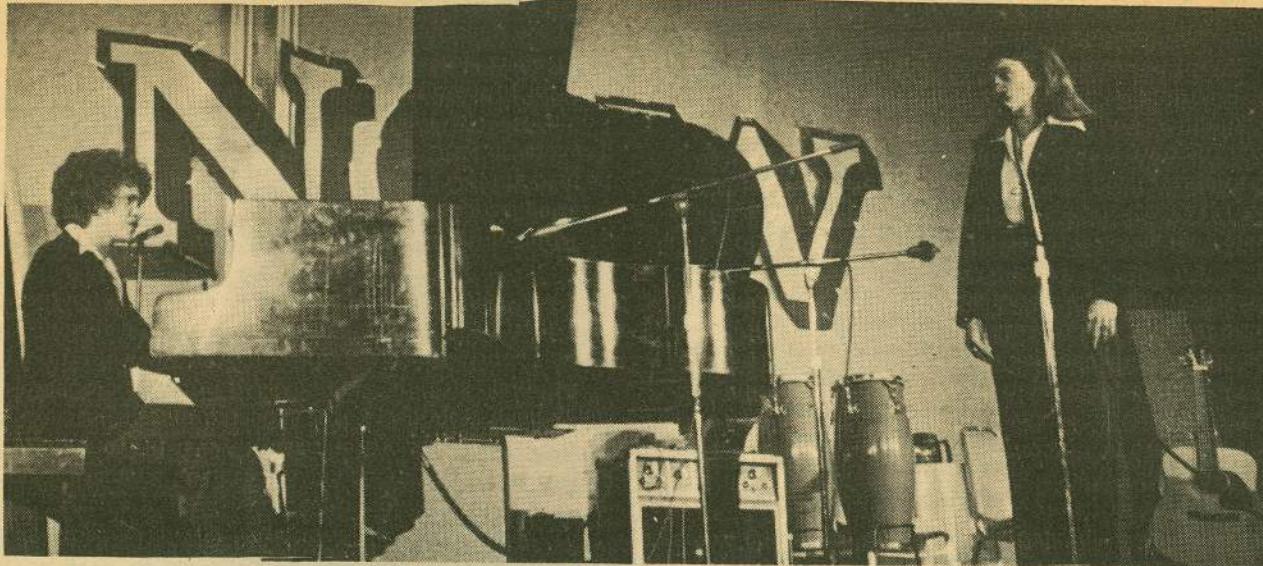
accompanying this article was replaced by an ashen-faced, shaky voiced person who looked like she would rather have been anywhere else but there. Of course, she was reading her poems and a piece of her new novel that first night, and that's bound to be fun. But I got the distinct feeling, comparing the two nights, that she's much happier—and *rational* really—as an artist, secure inside her genius, looking out, than as a polemicist, that so-called rational, traditionally male, crowd-manipulating occupation.

I wouldn't be surprised if, in coming to San Francisco, Ms. Brown felt a lot of the movement/media pressure Kate Millett talks so well about in *FLYING*: "Produce, woman, or it's all over. And it better be good!" No time in this movement for cramps, jet lag, feeling freaked out by the downright heaviness of your subject, or whatever form of alienation it was that had

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From Now on:

A CRITIQUE OF N.O.W.'S NOV. 22ND CONCERT, FEATURING MARGIE ADAM AND CRIS WILLIAMSON.



Rhinestone Sneakers Where

Majic Slippers Used To Be

by Rogi A. Rubyfruit, Jr.

I was weaned on wimmin's music as I first began the process of coming out. One of my first public zaps was to sit with a hundred or so dykes on concrete benches in an acoustically rotten pavilion for a Lesbian Talent Show. At the time, I was in heaven: no men were allowed; the performers, crew, producers, audience were all wimmin (except for one dog who played a cow); we had child-care; we were all open and adamant about developing *our* music—*our* culture—*our* politics. Of course, at that time, (1973) I was also going through the idealistic expectation that some majic, new word pronounced "Sisterhood" would, when uttered at appropriate moments, grant me access to a wealth of friends and lovers—the likes of which I'd never before—in manland—experienced. And that's O.K.; we all have to start somewhere.

I began to depend on womanized music to survive my job, tolerate school, bear my parents. Two years ago, I was in a state of constant awe at the beauty, energy, and pride I felt when a woman on stage said with her performance, "I'm O.K.; I'm wonderful. We all are. Here are some of my struggles; here's how I deal with my pain, rage, confusion. I'm growing; we all are. There's no shame in trying."

The one agonizing thought in me was that there wasn't enough time to listen to all the wimmin I'd never heard before. There weren't many music conferences, tapes, concerts, or conventions two years ago. And, like being in love with someone I seldom saw, the times spent in those "musical embraces" were painfully beautiful.

Concrete benches gave way to folding chairs gave way to velvet theatre seats gave way to sofas in front of TV's and stereos gave way to convention tables in a ball(sic)room of the Hyatt House Hotel for a California state N.O.W. convention on November 22nd. I've seen many changes—most of them in myself and my expectations. Often, I regret that I haven't been a part of the full four or six years that some wimmin have seen in the community; sometimes I wonder why I've invested the two.

My naive (I now call it; then, I called it "pure") joy at the sweet strength of myself and my sisters has evolved into a constant, critical appraisal of The Sisterhood. It's been a long time

since I've gotten plain, ol' silly-happy because a dyke was singing about being a dyke where a lot of people could hear her. I find myself being deliberately crazy at concerts (sort of like faking orgasm), trying to recapture that old joy. But I go home basically unchanged: not touched or moved by what I've heard. And, where there was a time when I just *wouldn't* miss hearing a woman-made concert, there is now a feeling in me that says, "I can miss this one."

This is the feeling I kept stuffing in the back of my brain as I walked into the lobby of the hotel and waited in the long line of people hoping to get a seat: a N.O.W. convention concert; Cris and Margie; so what? Margie'll sing thisnthisnthis; Cris'll sing thatnthatnthat. I know the lyrics, the chord patterns, the harmonies, the rhythms. Why spend \$3.00 on a ticket when I know what it'll be like? Because that damned hope of a spiritual, feminist catharsis keeps me hangin' on. Margie and Cris don't represent all of wimmin's music in L.A., but they do represent a large part of it. They've been the most produced, widely publicized, and accepted symbols of wimmin's music in Southern California, along with Meg Christian and Holly Near. And provincialism does tend to make one relatively miopic.

I'm used to waiting in line for what I want. I'm even used to the threat that there will be too many people ahead of me and I may be turned away. But not among wimmin. Dehumanization equates with "out there" to me—not with "in here," among wimmin. I was pissed at the realization that Margie and Cris were doing an "out there" concert and I was a powerless participant. The auditorium space was set up for 1,200 people, arranged so the audience and performers could easily see and hear each other. When 600 more people still awaited tickets, the coordinators wanted to stop letting people in. Fortunately—or unfortunately?—the "extra" people were admitted, but the crowded seating and standing marred everyone's ability to interact. Well, at least it was a well publicized event. Anyway, for the first time in my life, it was OK to want a man to stand up and offer me his seat (none of the "liberated" male dates obliged).

The graphic on the wall that night read "FROM NOW ON." Walking in, I felt it to be a statement of strength; walking out,

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N.O.W. Sunbathing by the Mainstream

by Dianne Dugaw and Frankie Farrell

*Women, women limping on the edges of the History of Man . . .
It's time to break and run.*

Rita Mae Brown, "The New Lost Feminist"

This year the Majority Caucus of the National Organization for Women (NOW) has as its slogan, "Out of the mainstream—into the revolution." The 1975 California NOW convention however appeared to be more comfortable sunbathing by the mainstream than skinny-dipping in the revolution.

750 participants, predominantly women, registered for the three-day conference held at the LA Hyatt House Hotel November 21-23. Women, children and men from all over the state—convention personnel, housewives from Lompoc, political activists, harried mothers, an occasional Lesbian feminist, local feminist businesswomen, and red-jacketed waiters from the hotel pushing overpriced donuts—interacted in the lobby. The Hyatt House is a typically sedate convention hotel. California NOW was not out of place.

Organized along the lines of a political convention, Cal-NOW's agenda included general sessions, addresses by Judge Joan Dempsey Klein and Assemblymember Leona Egeland, Task Force Workshops, Special Interest Workshops and entertainment.

Cal-NOW has many goals, but its focus is on political action. The choice of Judge Klein and Assemblymember Egeland as speakers underscored this. One of Cal-NOW's main political priorities is the passage of the Equal Rights Amendment (ERA). In her address Judge Klein stressed the importance of the ERA as a guideline for legislative and judicial changes affecting the status of women.

The major emphasis in Cal-NOW's 20 Task Force Workshops was in addressing legislative and political issues. The political Task Force Workshops did this most effectively. Such workshops as Legislation, Political Action, and Rape and Criminal Justice were the most organized and best reflected the interests of the convention as a whole.

One of the jobs of the Task Force Workshops was to formulate and submit resolutions to the general assembly whose primary business was policymaking and improving internal structures of Cal-NOW. The politically oriented workshops best channelled their energies toward clearly defined goals and viable resolutions. One workshop, the Legislative Task Force, formulated a resolution to increase funding to the Cal-NOW lobby to expand its activities. The Rape and Criminal Justice Task Force recommended specific lobbying policies to support state and national bills dealing with rape.

Other workshops mustered little support from the membership. No artists attended the Women in the Arts

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SAXE :

THE WOMAN TODAY

*May this be the last battle of the Revolution,
And may life prevail.**

Susan Saxe is now in jail awaiting trial on charges stemming from bank robbery in Boston during which a police officer was killed. The charges include first degree murder; if she is convicted, Susan will receive a mandatory life sentence with no chance of parole.

Susan faces the prospect of life imprisonment because, unlike most Americans who protested the Vietnam War, she rejected symbolic protest as inadequate and committed herself to actively changing the system that oppresses and divides people on the basis of race and sex and class.

During the five years that she was underground, Susan's politics developed and changed. She strengthened her feminism and became a lesbian, a woman-identified woman. This development — which she describes as a process and not a conversion — has cost her the support of those in the left who have failed to see that a revolutionary movement that does not take sexism seriously cannot end societal oppression. And, since Susan has not tried to hide her politics in the hope of gaining "mercy" from the court or the sympathy of the straight media, the FBI



and the press have combined to create an atmosphere of hatred, prejudice, and revenge in Boston by promoting her as a "lesbian revolutionary cop-killer."

Feminists and lesbians across the country have joined to support Susan to raise money for a feminist legal defense. Some of us would not have chosen five years ago to work with men. Some of us would have disagreed with her tactics. But all of us, like Susan, have changed in the last five years and she, like us, has a right to call upon her sisters to support the woman she is today.

Susan Saxe's actions since her arrest fully demonstrate her right to our support. She has taken a position of total non-collaboration with the government to protect the sisters who helped her while she was underground. In Philadelphia last June, she pleaded guilty (and was promised stiff sentences) in exchange for assurances that there would be no grand jury in Philadelphia to harass the women's and gay communities. Both in Philadelphia and in Boston, Susan has used her imprisonment as an opportunity to organize with her sister prisoners to improve jail conditions and fight the sex discrimination which pervades the prison system.

By her actions, her public statements, and her poetry, Susan has forced us to think about issues we had ignored. Having seen her strength as she faces the prospect of a lifetime of soul-destroying brutality and confinement, we have been pushed to reexamine the nature of our own commitment and to recognize the necessity of revolutionary means to bring about radical change.

Women who have supported Susan Saxe have done so without necessarily agreeing with her or with each other on many major and minor personal and political issues. Nevertheless, we recognize Susan's right to our support because of who she is and what she has done for us. By the same token, we hope that even those who choose not to put energy into supporting Susan or raising money for her trial will share our sense of the importance to our community that these issues be raised. We must give each other sisterly support and criticism and not let a difference of priorities be the excuse for irresponsible attack.

Contributions can be sent to: The Susan Saxe Defense Fund
c/o NLG
1427 Walnut St.
Philadelphia, PA 19102

*From "Self Defense: How To Make a Revolution Without Becoming a Violent Person" © Susan Saxe.

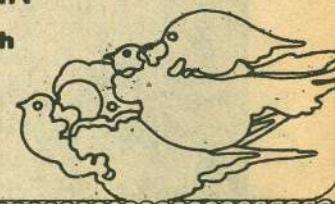
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(THE FOLLOWING IS REPRINTED FROM OSAWATOMIE, the Weather Underground periodical. We print Dorhn's analysis because we wish to further dialogue on revolutionary politics. The opinions expressed here do not necessarily reflect those of the Tide Collective or staff.)

ARMED STRUGGLE AND THE SLA

By Bernadine Dorhn

The capture of several SLA members in September was a victory for the enemy and a defeat for everyone struggling against imperialism. They are comrades who share the conviction that only socialist revolution will end the misery and oppression of imperialism.

We love these people, yet we disagree. The problem for revolutionaries is that brave actions and courageous uncompromising stands do not change conditions unless they build lasting organization and are accountable to and involve the people.

The SLA and many other guerrilla groups place the military in command of the whole struggle. We once held this position, known as the *foto* theory, and we believe it is wrong. They hold that leadership of the movement is established through armed action alone, that guerrilla struggle itself politicizes and activates the people. In practice, they evaluate other forces primarily by their support or lack of support for armed struggle. This is wrong.

The leadership of all forms of peoples' struggle must be political. Without firm political direction of the whole struggle, the economic struggle remains mired in the endless battle for survival without challenging the very system of capitalism and political power by which a few live high off the toil and desperation of the many. Without political direction, the military struggle gets locked into escalating battles with the enemy, sacrifices too many heroic comrades and fails to draw on the inexhaustible energy and militancy of the people.

Armed struggle is an inevitable consequence of the violence of imperialism. US society is held together by constant force and threat of force. \$8 billion last year for police forces alone. \$111.4 billion proposed "defense" budget in the midst of economic depression. The whole apparatus of official force and violence serves the interests of the capitalist class, by enforcing the brutal combat of daily life in class society. This is the nature of society based on exploitation. Armed struggle is necessary to overturn it. The people who suffer under these conditions and those who join them have a right and a duty to take up arms against US imperialism.

The task for revolutionaries is to organize this spontaneous activity successfully: to organize the working class to seize power and establish socialism. Our goal is revolution, not armed struggle. We are responsible for a full political strategy. Revolution is not a coup d'etat, a series of forceful and audacious actions. It is not a match, gun for gun, with the ruling class and their police forces. It is developed from the clash of proletarian and bourgeois interests at every level of society -- economic, political, cultural, spiritual, as well as military. It grows through the accumulated experience of the working class in every form of struggle: against racism, lousy schools and high prices; for jobs, a living wage, for socially meaningful lives; against police repression, sexism and hunger. It is through this practice that the people gain clarity about the strengths and weaknesses of the enemy, build up their own forces as a conscious class and a political army -- and stand up to seize power from the ruling class.

Armed struggle can further this process, or it can deflect it. Ho Chi Minh said: "A military without politics is like a tree without roots -- useless and dangerous." Armed actions can divide and weaken the people, frighten and confuse their struggle. The killing of Marcus Foster, a Black school superintendent, was such an act and constituted a serious political error. Actions can assign to people the passive role of spectators, and try to substitute for their battles. Militants cannot skip over intermediate steps and bring about a revolutionary situation by will.

By telling the truth, revolutionaries will win the confidence and trust of the people. It was dangerous for the SLA to exaggerate their strength, and wrong to falsely claim to represent multi-national forces. It was a mistake to confuse the radicalization of Patricia Hearst with her emergence as a revolutionary leader, which she is not.

On the other hand, the SLA was able to force the Hearst empire to provide food to tens of thousands of poor people. Tremendous political consciousness and activity was unleashed. People defied official threats and intimidation to take some of what is rightfully theirs. It mobilized the poor against the rich.

continued on 3/

Rita Mae hit upside the head that second night.

I have to say, though—sympathetic as I am to those demands that on the subject of class, which is her number one topic these days (she feels it's the next big arena of conflict within the movement, like lesbianism in the late 60s), she again seemed to be operating behind a smokescreen of empty phrases. There was little analysis that seemed to me uniquely feminist, and I came away without much to chew on, other than a few careless stereotypes that were loosely reasoned, even if partially true.

Only the middle class can afford to look tacky, Ms. Brown quipped. She herself is poor Southern white, by birth, and undoubtedly grew up feeling that tackiness equals humiliation (which of course it does, when it's enforced). Dressing like a stockbroker's daughter fresh out of Wellesley, she's distrustful today of people who look tacky by choice. She assumes, I guess, that they're operating out of guilt and that their mode of dress is designed to disguise their middle or upper class origins. She should consider the possibility, though, that such people's tackiness may as easily come from a desire to reject the excess materialism of the class from which they come as it may come from guilt.

Again, later, I ducked from her stereotype that poor people are more direct than middle or upper class people. Having cultivated that particular personality trait most of my life and not because I was poor, I feel cancelled out by that categorization (though of course I understand what she's talking about).

The point of a feminist discussion of class, it seems to me, must be that we seek to arrive at a *class-free* consciousness out of the class-determined consciousness which we all operate from now. Reason must play a crucial part in that development. The subtle prejudice that poor is pure is irrational and guilt-provoking, and it has the highly unfortunate effect of placing me as an upper-middle-class woman, immediately on the defensive—an irrational place to be also.

In a different context Ms. Brown said, "If you can't love my power, woman, you ain't got me and you ain't got a movement"—one of the best feminist lines I've heard in ages. But she should realize that to the extent that money is power, the very same thing could be said by an upper-class woman to a lower-class woman. Power, in the primordial sense, *does not* mean money, though, despite the fact that the patriarchs certainly have things set up to make it look that way. Surely, women, always keenly sensitive to power on more than the material plane, and traditionally much more preoccupied with nurturance of the *family* than with nurturance of the self, will have a radically different slant to bring to the subject of money and class than men ever did—when and if we can get our hands on the money and the subject for long enough to figure out what we want to do with it.

Finally, Ms. Brown made one very poignant remark about class that I can't help but agree with. And that is that the middle class has a concept of or belief in the future which the poor don't have, and which the middle class must give to them. Again, of course, sweeping generalizations ask for holes to be poked in them—like, there are an infinite number of middle-class women/people who are too damn depressed or scared at this point to have much of any concept of the future either. But, basically, I think a positive belief in the future is such a totally irrational posture to maintain these days that it's very clear to me that the most objectively oppressed people are going to have the hardest time giving themselves over to it—unless, of course, they get religion.

Which is why I wished that Rita Mae Brown had a little more belief in the sublime and ticklish aspects of the irrational. Out here these days, a small clutch of fanatical women are insisting that feminism does not permit a separation of the physical from the metaphysical, the political from the spiritual. We are fighting a holy war, it's said, and it's ours to win if we will consecrate ourselves to wholeness.

You spoke, sister, of living in the West as being easy. It's true that anything is easier than the squalid, screaming pits you inhabit back there. And climate does have a profound effect on temperament. But the world is round, Rita Mae, and those Magellans you spoke of in our movement who are journeying out into the cosmic marshmallow to seek our feminist covenant with the unknown will surely stop by where you live on their way home.

[Reprinted from *PLEXUS*]

Classified Ads

If you need help and/or support in telling your parents that you are a Lesbian, or if your parents are having difficulty accepting the fact, there is a help-line available where you and/or they may call. There will be a meeting for families in March, where a program for actively supporting our Gay members will be adopted. Call Charlotte Spitzer at 346-6684 for either help or meeting information: 346-6684.

Musician/Carpenters — guitarist will teach women and children beginning classical and folk guitar, theory and sight-reading. Also, two women carpenters will do remodeling, housebuilding, cabinet making, etc. Call Diana or Lin 846-7197.

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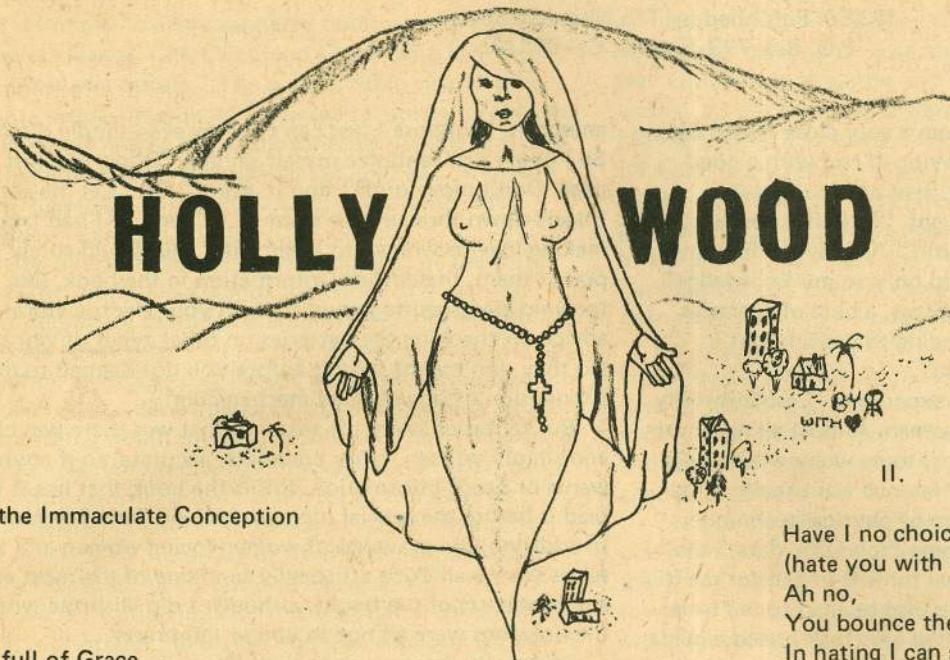
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Lovely Lady Dressed in Blue

(a primal parable)



12-8-75 Feast of the Immaculate Conception

I.

Hail Mary, full of Grace,
you are killing me...

each time (I was hardly old enough to think,
yet aged enough to vow), each time
you
stuck your finger up my soul
told me I was yours to hold,
cherish
love and obey
'til death do us part.

like I said, you're killing me.

it's you or me, babe.
If I die I cannot love you,
If you die I won't know how to love.
... You set me up, my Primal Paradox.

Lovely Lady dressed in blue
you were Life and Death to me;
Perfection in Oblivion
Illusion of Union
Rose Garden of my pain
(I bled when you walked thru me).
You promised.

You promised;
Come to me ye who wander in the desert
Come unto me my child of waterfall fantasy
Come unto me and I will melt you off your cross
hold your head, hold your head
(as my body once held you . . .)
ease you into Nothing once again.

Death would be safer, my whore.

II.

Have I no choice but to hate you for lying
(hate you with the passion you taught me to love by)?
Ah no,
You bounce the check again.
In hating I can still believe
In hating I can call you "liar,"
instead of human being.

Ah, my Lady
I have moved the mountains,
Killed the nations,
Comatized my sanity,
Immortalized, conquered,
wept and grovelled
There is no more you know.
"This is not a thru street"

And in the naked freedom
of being whole
I shall begin to forget....
Lovely Lady dressed in blue
You were a sucker bet.

I will use the axblade
To cut our brass plaster bed
And slice my name in the feathers.

Sweet mother lover
You give me life in dying.

I will write another year
And have better things to say,
my

Lovely Lady dressed in blue
Who taught me how to pray.
God was just your little boy . . .
Before she went away.

by Jeanne Cordova

Two Reviews:

Some Day She'll Come Along . . .

by The Nomadic Sisters

Illustrated by Victoria Hammond

(\$3.50. Published by The Nomadic Sisters

P.O. Box 793, Sonora, Ca. 95370)

A review by Karla Jay

One day recently I got a letter from a very close friend who advised me to ease my fatigue by staying in bed with a good book. The next day, *Loving Women*, sent at her request, arrived in my mailbox. "Ah," I thought. "So this is the good book I'm supposed to stay in bed with!" As I lay reading my copy of *Loving Women*, the first (and only to my knowledge) sex guide exclusively by and for Lesbians, a host of fantasies crowded my mind, none of them leading to orgasm, but I thought I would share them with you.

My first thought was that, in my experience, Lesbians really don't need a guide to loving other women. Almost all my lovers have been tender and thoughtful. Yes, some women have been better lovers than others, but the difference was usually more a matter of emotional chemistry than of physical technique (that is, what should be, based on some "scientific data," the most accomplished lover can be a real turnoff in bed for me if she's just not the right person). It has also seemed to me from my trysts with both sexes that it is men who really need a guide to making love to women. Therefore, I felt that men would probably benefit from the book more and perhaps enjoy it more. This led to my first series of fantasies, one of which involved scores of men turning to *Loving Women* as the projectionists at local porn houses went on strike since there is a section of erotic fantasies in *Loving Women* (and that section left me unmoved). Next, I pictured men trying to obtain copies of this book (my fantasies don't take place in chronological order). Looking a bit sleazy but trying to be cool, they would stalk into feminist bookstores all over the country to get their hands on this hot number. And I've got to let all you readers know that this fantasy has been enacted completely. (How many people, of whatever sexual inclination, can say that about any fantasy?) The last time I was at Womanbooks, my local feminist bookstore, I saw a man (fitting my fantasy perfectly) buying *Loving Women*, and he had discretely slipped his copy under an issue of *Majority Report* (the local feminist newspaper) just to show that he was really okay and not in this store for porn only. His cool, however, disintegrated rapidly, when the cashier mistakenly (?) put his *Loving Women* in with someone else's purchase as he glanced away for a second. He asked for his book in a panic and snatched it from the woman's paper bag. Then he belatedly retrieved his *Majority Report*.

My second thought was that, well, if some of my sisters have gone to all this trouble to publish a sexual manual (womanual?) for Lesbians, some women must need this book for whatever reason, right? So my next fantasy involved thinking how would / use this book if I had to. (Frankly I didn't find any new information in the book except for the fact that women who remove their dentures make marvelous oral lovers. Funny that I had missed that fact of life.) Anyhow, I thought that any sex guide (or in my case any instruction guide) would be a problem for me to utilize. Being basically an

anarchist, I suppose I just can't follow even simple directions. So I could just fantasize myself saying: "Oops, I've lost the page. Don't move until I find it again!" Or. "Let me see: Move fingers down three inches from . . ." Yech. If I had troubles making love to women to begin with, this would surely compound them. In addition, information in the book, like on how to avoid electrocuting yourself with your electric vibrator and advice on checking the batteries on other types of vibrators (so they don't want to quit before you do) seemed to me like a reduction of sexuality ad mechanicum!

But fantasies aside, the material that was there was clearly and simply written, fairly complete, accurate, so if anyone wants or needs information, this is the book that has it (just read it before the crucial moment—take it from my fantasies). In addition, the drawings of women loving women and themselves were well done artistically (and one of the most erotic and best parts of the book), although I did wish the women in the drawings were all not so young and pretty.

And really, boys, even though I'm going to laugh every time I see one of you buying this in a women's bookstore, I may be laughing happily for a sister who's going to get improved performance. Anything to help a sister. □



photo by JEB

Loving Women

Sex Should Be Fun

by Joan Rydbeck

This is a warm and lovingly rendered book written by two lesbian couples—Nancy, Cheri, Pat, and Carol—who call themselves "The Nomadic Sisters." The authors state clearly that the book "... is not intended to be a cure for sexual problems. It is a handbook providing some guidelines for women wanting more information about female sexual techniques." And with neither embarrassment nor coyness, they accomplish their stated purpose.

Particularly fun is the glossary, which appears at the front instead of at the traditional back of the book. In it, various heterosexist dictionary definitions are rewritten; for example, "Penis: A dildo substitute."

Masturbation is discussed at length, and, in addition to delineating various ways to derive pleasure from this activity, the authors responsibly point out dangers as well. They twice warn against shooting water directly into the vagina, for instance.

"Going Down, Down, Down" is the subject of another chapter. "Time Well Spent or Haste Makes Waste" is another. As the rest of the book, these are written with simple explicitness, but again without being gratuitously graphic.

The philosophy throughout is "if it feels good, do it." Much information is offered on the types and uses of vibrators and dildos, and no judgments are passed on the use of such artificial aids to sexual pleasure. I felt this took a certain amount of courage. I know so many dykes who feel that if it's not wholly natural, it's *unnatural*. It has always disturbed me that some of us impose such judgments on others of us, when *all* of us are condemned by straight society as being unnatural. I often feel we do not give each other the latitude for our varying ways of deriving pleasure that we complain so bitterly of being deprived of by society in general (i.e., straights).

I learned little or nothing new from the book in terms of techniques, but it did cause me to remember something I know well and believe fervently and yet sometimes forget: Sex should be fun. As the Nomadic Sisters say, "It should be like two little kids playing in a sandbox." Sex is not only a means to an end, the Sisters remind us, the end, of course being orgasm. If neither partner climaxes, and both have had a pleasurable, loving experience, nothing more is needed. I don't know about the rest of the world, but I need that reminder occasionally, and my life has become significantly more relaxed since that truism has been recalled to me through this book.

For me, the most erotic and well-written parts of the book come toward the end, in the chapter called "Loving," where each of the four authors describes her feeling around making love to and with her lover. These pieces are beautiful and tender, and certainly every woman who has ever loved another woman can relate to them.

Even to my untrained eye, the drawings that illustrate the book were obviously done with great care and talented craftsmanship (craftswomanship?), and yet many of them seemed to me to be lacking something, though I couldn't say just what. An artist friend expressed the opinion that the drawings were in some instances *too* carefully crafted—to the point of being overworked—and therefore came across as "stiff."

The authors write in a homey, down-to-earth fashion. I found myself wishing at times that certain sections had been rewritten once or twice more, or put into the hands of a competent editor. But at the same time, I wonder whether the book might lose some of its charm if it were more "polished."

All in all, reading *Loving Women* was for me a most pleasant and rewarding experience, and I recommend it to all women who have loved women, and, perhaps more important, to all women who have not. ☮

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FROM US...

Due to the holidays-asserted personal crises-short term political apathy-takin' space-and general year end passivity-we did not get our proposed editorial on violence together for this issue. We here reprint Martha Shelley's fine thoughts on this immediate subject of concern to our community because it most closely reflects our own views.

The Question Is Not, Shall We Be Violent?

by Martha Shelley

Violence isn't just about guns, any more than sex is about a clitoris or art about a brush and paints. If we add our cultural misconceptions to the inherent difficulty of the subject, we can arrive at the notion that there are no experts on violence nor any simple maps to guide us through the swamp. Here I can claim the right to put my two cents in, not because I'm an expert, but because I'm slogging in the same mud.

Any form of coercion is a form of violence. Violence is inherent in all social relationships save friendship, and in all forms of government save anarchy. The parent-child relationship, marriage, the schools, our economic monopolies, all of these put power in the hands of one party. All these institutions force the weaker party to satisfy her needs on terms set by the stronger. You may not like the oil companies, but you can't ride a bicycle across the San Francisco Bay Bridge. If you don't knuckle under to the subtler means of coercion—if a word or glance won't bring you into line—there are always reform schools, mental hospitals, jails.

The robber barons who captured the bulk of the nation's wealth got it by violence, and their descendants maintain it by violence. They use guns—but only at times when their control is not firmly established or is meeting a severe challenge; for example, on representatives of the United Farm Workers. It is pleasanter and more effective to use the carrot instead of the stick, to buy off union leaders, to own the newspapers and the television stations. It is much easier to get people to do what you want if you have good public relations.

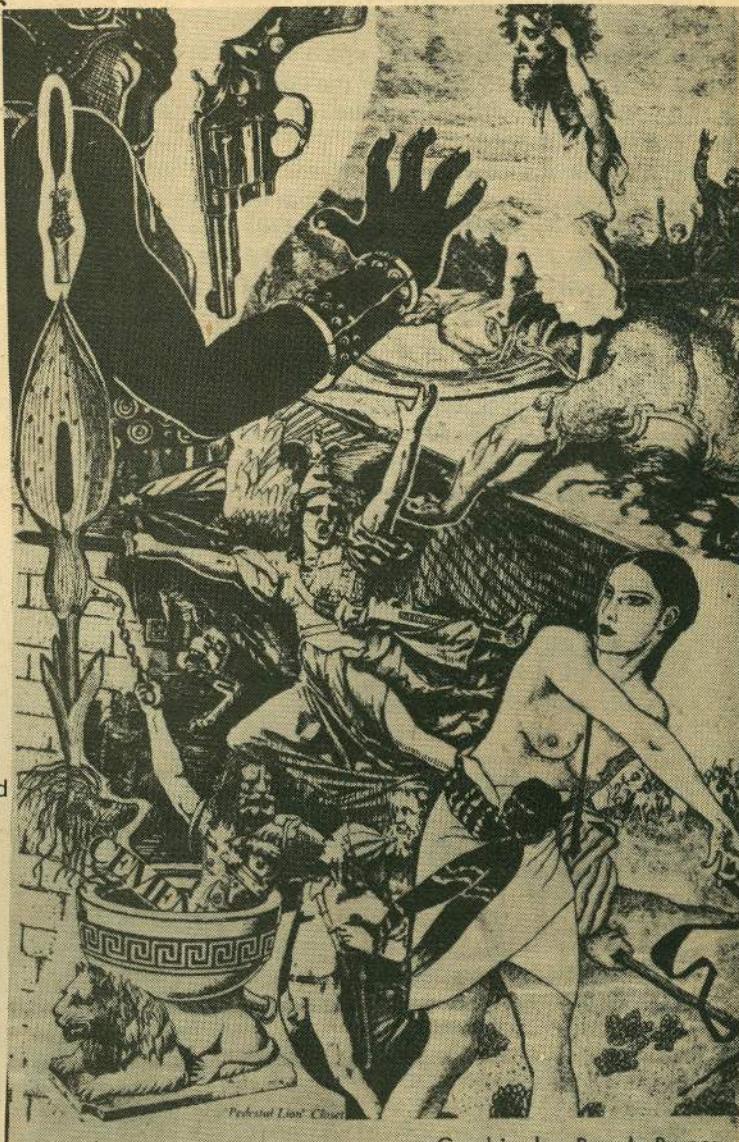
YOU WANT YOUR VICTIMS TO COME ALONG QUIETLY

You've got to have a stick, though, and keep it behind the donkey, and make an example of the few rebellious donkeys. Sometimes you want to use it randomly, like rape, to intimidate the populace and for the thrill of demonstrating your power. But mostly, you want your victims to come along quietly, you want the system to run smoothly. You don't want a constant hassle.

To think that a social system which institutionalizes violence can be changed by reason and pacific example is at best naive.

I am reminded of those eight nurses who reasoned with Richard Speck, who refrained from shouting or striking back, who were killed one by one in their dormitory. The question is not, *shall we be violent?* but *how shall we best employ our strength?*

A lot of New Left violence has been ineffective. The Tupamaros in Uruguay captured milk trucks and delivered the milk to the poor, rather than blowing up the local Safeway. Bombing and hijacking are both violent, illegal and dangerous but one alienates the poor while the other converts people to your side. We might ask ourselves why we choose the wrong forms of violence, when we do—is it out of despair, contempt for the people who disagree with us, lack of imagination? How is it that we sometimes fall in with the image the media tries to create for us?



Graphic by Pamela Barnes

The mass media portrays feminists as sadistic, trigger-happy bulldykes; i.e. as pseudo-men who can only imitate the worst forms of male behavior. This image is intended to turn people off, obviously. It also indicates that the men who dream up these fantasies can't comprehend what we're about, that they have fallen for their own big lie.

OVERCOMING OUR CONDITIONING

Our first step in dealing with violence is to overcome our conditioning. Those nurses were trained to pacify the angry

male, to speak softly, to reassure. Many men died in Vietnam because they could not bring themselves to wear a dress to the draft board.

If a man is trying to rape you, and neither of you has a gun or an ice pick handy, could you bring yourself to bite off a chunk of his tongue, his penis? Could you sink your teeth into his jugular? Does the idea nauseate you to the point where you'd rather die than do it?

Collective violence can be interesting, humorous, and effective. You can pour plaster down the toilets of City Hall and it will constipate the government more effectively than a bomb. How far do you go? Limiting yourself to "acceptable" means of changing society is limiting yourself to means that don't work.

It has been said, *the ends don't justify the means; the means shape the ends. If you employ violence you will become just like the people who are oppressing you.* It is true that your actions shape you, that you can't change the world without changing yourself. But you have a choice of weapons. Your role models aren't limited to Gandhi vs. Charles Manson. And are you satisfied with the person you are now, the person you have been conditioned to be? Are you waiting for pie in the sky or will you fight for a piece on earth?

Women have been elevated to sainthood for resisting rape until they died. If you want your reward in Heaven, you'd better keep your hands folded in an attitude of prayer—but if you want it now, curl your finger round the trigger and resist—till the rapists die.

[Reprinted from *Plexus*]

TO US...

Dear Tide Collective,

To paraphrase Stephanie Lee in her letter to the Tide of Nov/Dec. '75, page 14, "I am surprised and disappointed to see the potentially revolutionary energies" of a lesbian such as Ms. Lee diverted by nonsensical, self- and movement-defeating trashing of sisters who wish to fight as lesbians to remain in the armed forces.

Lee begins 750 words of convoluted, irrational rhetoric with the statement that armies are bad and to be avoided by "good feminists" because they are capitalist systems, and therefore inherently sexist.

Like some members of the "straight" community who use isolated incidents such as the Texas "homosexual slayings" to condemn all gays as depraved, she points to the mutilations and sexual abuse of Vietnamese women by a few G.I.'s as proof that capitalist armies are composed of sick, sadistic sexists.

Although she goes to great lengths to prove the insidious evil of the capitalist system, she neglects to give her views on such socialist systems as the Soviet Army. From her silence on the subject, one can only guess whether or not she approves of that system, or has information that would tend to knock down her own theory that capitalist systems are overwhelmingly responsible for all the horrors and atrocities of war.

N.O.W.'s Karen DeCrow recently made a trip to the Soviet Union, and her comments to the media on what she found there in the way of rampant sexism would seem to throw *some* light on the question of the particular merits of socialism versus capitalism.

Lee states, near the end of her letter, that "We are in a position to fight and confront the army from one of its weaker points." She urges no cooperation with the armed forces, either

continued on 29

Dear friends,

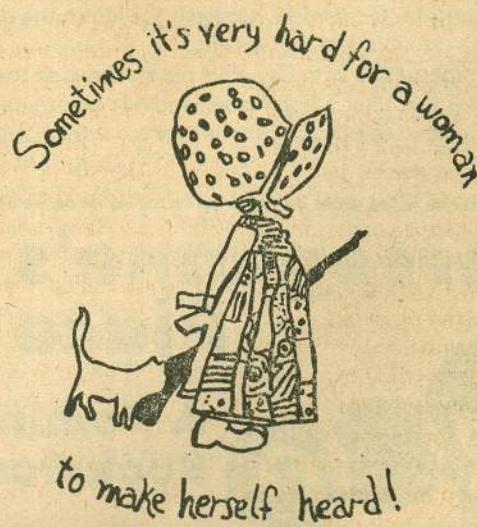
Susan Saxe is a Lesbian feminist, whose promise to continue to fight as feminist, Lesbian, and Amazon received wide press coverage at the time of her arrest last March in Philadelphia. She agreed to a heavy (maximum ten-year) sentence as part of a plea bargain agreement in Philadelphia with the federal government, because she refused to offer any information concerning anyone she had known from 1969 till her arrest, including the various women's and/or gay communities in which she and Kathy Power had lived while fugitive. Out of their support for Susan and their own conviction that the government has no business investigating these communities, three Lesbians are still in jail in Kentucky and Connecticut for refusing to talk to grand juries.

If your staff supports Susan in any way—even so basic as that anyone is entitled to a semblance of a fair trial (nearly impossible for her this winter in Boston where approximately 85% of the populace in a recent survey declared her guilty of murder of a police officer) and to an assumption of innocence till guilt is proved—then we ask that you print the ad free of charge, because we are attempting to raise some \$30,000 for Susan's Boston defense. No trial date has been set, but pre-trial motions are to begin just before Christmas.

If you are unable to print the ad free of charge, please send us your rates by return mail for both suggested ads.

We look forward to your response.

Sincerely,
Susan Saxe Defense Fund
c/o National Lawyers Guild
1427 Walnut St.
Philadelphia, PA 19102



T-SHIRTS, above design: \$4 postpaid
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SAXE POEM, "Self Defense," 75¢ postpaid; 3 for \$2

Order from: Susan Saxe Defense Fund,
c/o National Lawyers Guild, 1427
Walnut St., Philadelphia 19102. Additional contributions for Susan's Boston defense gratefully received!

NATIONAL NEWS

Phoenix Writers' Conference Starts

On November 8 & 9, 1975, a strange occurrence was noted near the corner of 24th Street and Thomas Road in Phoenix, Arizona. Observers said that a previously undiscovered field of energy was tapped that weekend. Its source was traced to the conference rooms of the Granada Royale Motel.

Therein were found nearly one hundred women, including fifteen established writers from Arizona and California, engaged in an event entitled "Women in Words: A Conference."

An entirely new phenomenon for the Valley, the conference was designed to allow women the opportunity to share ideas and learn techniques for the development of individual and interpersonal expression. It was sponsored by the Women and Arts Task Force, Phoenix Chapter of NOW, and partially assisted by funds from the Arizona Commission on the Arts and Humanities Literary Arts Program. Coordinating the conference were Betsy Benjamin-Murray and Pamela Foley, Task Force Co-Chairs, and Patti Patton. Ramona Weeks and Joy Harvey of the Baleen Press, Jana Bommersbach, Urban Affairs Editor of the *Arizona Republic*, and Nancy Pierce, Coordinator of the ACAH Literary Arts Program, were invaluable as resource persons.

The agenda for the weekend included an address by noted San Francisco poet, Diane di Prima, panel discussions on both the literary arts and media writing, several small workshops, and an informal reading of their work by participants.

One theme of di Prima's captivating talk—which had more the tone of a conversation among friends than a lecture—was the important relationship, for herself, between "living in the dream state" as much as possible and her writing.

Linking her experiences with Zen, her observances of the ocean and its tides from her beach home, and her day-to-day psychic state, the poet emphasized the wealth of information to

be found by focusing upon one's dreams. When asked for a specific example of how to do this, di Prima said she allows herself time each morning to record her dreams and let images emerge from her subconscious by not focusing her mind, before she rises.

Workshops were offered in the areas of self-documentation, printing & publishing, poetry, children's literature, free-lance writing, fiction, and feminist/political journalism.

Participants' evaluations cited two workshops as especially valuable. These were on self-documentation, led by Martha Lifson of Immaculate Heart College in Los Angeles, and feminist/political journalism which featured Jeanne Cordova of *The Lesbian Tide* and Penny Grenoble, then-editor of the *LA Free Press*.

Also receiving praise were the Media Panel, moderated by Jana Bommersbach, and the "Saturday Evening Gathering."

Members of the Media Panel represented a wide range of media perspectives including Phoenix establishment press and television, local alternative press, and Los Angeles feminist and alternative press. Virtually every facet of women's involvement in all types of media were touched on.

The reading Saturday night gave many women their first opportunity to share their work with one another in a supportive atmosphere. About fifteen women "read" many different forms of creative self-expression—poetry, journals, short stories, mime!

From this conference's energy have come three developments: *Woman Rising*, Phoenix's own women's newspaper with a feminist perspective. Date for first publication is projected as February 15, 1976, in commemoration of Susan B's birthday.

An on-going writing group, which will begin meeting in January, to provide a continuing atmosphere of support and sharing for women writers in the area. And a lecture/reading and workshop by Jill Johnston scheduled for February 6. □

Dyketa^{cts}! Strike in Philadelphia

DYKETACTICS! is a collective of dykes. We are lesbian-feminists committed to actions which will raise public consciousness and electrify the imaginations of the gay and women's communities.

In Philadelphia on Thursday, December 4, 1975, DYKETACTICS! appeared in City Council chambers to protest with other members of the gay community the Council's failure to move ahead on Bill 1275, the gay rights bill which would provide equal rights in housing, public accommodation and jobs. A quiet sit-in was initially planned by the Gay Coalition for Bill 1275. With the initiation and leadership of DYKETACTICS! sounding the call for increasingly active and vocal tactics, the gay community joined in in support.

The escalation of tactics was deemed incumbent by DYKETACTICS! For 20 months Bill 1275 sat in the Law and Government Committee. The bill had been killed for 1975, the sixth year the gay community was not treated as a serious constituency. One of our banners read, "You will never have the comfort of our silence again," a quote from a lesbian's testimony during the City Council hearings for this bill. Our six years of lobbying and quiet protest had not brought about the passage of the bill. DYKETACTICS! decided to break that silence.

Persephone's Place

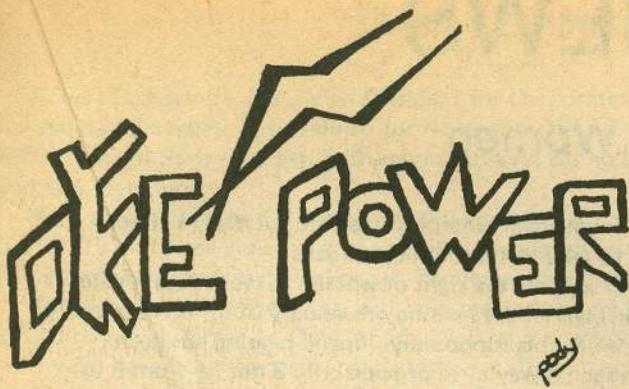


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Some of the tactics we employed during the meeting were the raising of clenched fists during the invocation and displaying (kissing and hugging) the affectional preference for which we are discriminated against. When it became clear that Bill 1275 would not be introduced, DYKETACTICS! led the group in chanting "Free 1275". Without warning of violence City Council chamber guards and the Civil Disobedience squad moved in through the chanting crowd and pounced hard upon the women. DYKETACTICS! women and other members of the gay community were then thrown to the floor, kicked, beaten, and sexually molested. At one point during the attack, Dr. Ethel Allen, City Councilperson, shouted from the floor of the chambers for a guard to stop beating one of the women. Before the violence was over, all members supporting the protest were forcibly evicted. While some male gay activists were hurt, the attack was obviously directed toward the women.

Supporters then sat chanting and singing outside chamber doors and eventually dispersed when it was learned that the courtroom had been emptied. At this time, members of the gay community went to George Schwartz's (City Council President) office, and he refused to speak with any representatives of the gay community. Members of DYKETACTICS! were the last to leave, having stayed on to demonstrate further using a thirteen foot high witch puppet and street theater to protest enforced heterosexuality and the subjugation of women. The witch cackled and proclaimed, "I am the lesbian suppressed in every woman, I am the woman in every male crucified on the cross of manhood."

It was when the demonstration was over and this last group of women had their coats on to leave that the second attack took place. Members of the Civil Disobedience squad blocked both exits and encircled the last seven women in an unprovoked attack in clear view of high school students who watched the incident from outside the blockade. DYKETACTICS! women were then punched and shoved to the top of the stairs, split into groups of four and three and were surrounded, kicked, punched and dragged by their hair down four flights of stairs to the ground level and were forcibly evicted.

Six members of DYKETACTICS! required medical attention and all members are filing suit against the members of the Civil Disobedience squad for physical and psychological damages incurred. DYKETACTICS! is also filing a suit for declaratory and injunctive relief against City Hall to prevent a further abridgement of our civil rights.

Solidarity after the demonstration has likewise been expressed by numerous organizations and individuals within the gay and feminist communities.

Financial and sisterly support is appreciated. Send contributions to DYKETACTICS! Legal Fund, c/o Free Women's School, Penn Women's Center, 112 Logan Hall, Philadelphia, Pa. 19174.

For further information, call Barbara L. or Sharon O. at (215) 243-8612. □

N.O.W. SWINGS INTO ACTION ON THE ERA

N.O.W. National President Karen DeCrow stated that the board also voted to consolidate N.O.W. offices in a N.O.W. National Action Center to be located in Washington, D.C. by January first.

N.O.W. will participate in a National ERA Day in April to be held in Illinois, one of the targeted states. N.O.W. has also funded an ERA action in Virginia at which Karen DeCrow will be in attendance. Ms. Junior Bridge of Northern Virginia N.O.W. and a group of pro-ERA women will march the entire distance from Alexandria to Richmond, leaving January 9th, 1976 and arriving in time for the opening of the Virginia House of Delegates on the 14th. The N.O.W. Board approved a Capitol Hill N.O.W. resolution voting to celebrate Alice Paul Day in honor of the woman who was really the mother of the ERA and who founded the National Woman's Party. Alice Paul Day plans are underway now "to celebrate the day with fund raising, political activity and appropriate ceremonies," said Judith Scott and Linda Servis of the Capitol Hill Chapter.

In other business the Board voted to hold two National Conferences, the first in Kansas City, MO October 9th-11th, 1976 to effect reformation of the N.O.W. National by-laws, and the second, the regularly scheduled N.O.W. National Conference to be held in Detroit, MI on the 23-24th of April, 1977.

The Board also approved the creation of a N.O.W. National Task Force on Battered Wives and Household Violence. The two tentative co-coordinators, Del Martin of San Francisco and Nancy Kirk-Gormley of Pittsburgh, PA are very experienced in this issue area and in the organization of task forces to deal with violence in the home.

The newly elected N.O.W. Board of Directors met December 6-8 in a busy session in San Diego, CA and passed a One Million Dollar budget in which the Equal Rights Amendment (ERA) got top priority. In its first meeting since the hotly contested balloting at the N.O.W. National Conference in Philadelphia, PA October 24-28th, the board approved a new ERA strategy which involved throwing heavy responsibility to pro-ERA organizers in the unratified states. An ERA targeting session is to be held within thirty days in an unratified state to develop a 1976 plan of action. N.O.W. State Coordinators, State Legislative Coordinators, and ERA Coordinators from the unratified states will be in attendance assisted by a special ERA Committee composed of seasoned members with expertise in legislation, politics and public relations as well as N.O.W. national officers. □

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NATIONAL NEWS

An Appeal for Working Women

by Women United for Apprenticeships

Is Josephine the Plumber real or a product of Madison Avenue? The chances of meeting Josephine in California are very, very slim. As a matter of fact, there are only 2 women plumber apprentices in California. In San Francisco in the past year alone, over 2,000 women have sought apprenticeship positions and only 54 were placed. Because thousands of women want to work in the trades, but only a few get in, women need an Affirmative Action program in California. The California Apprenticeship Council is considering a move to include women in the apprenticeship affirmative action program. On Friday, January 30th, at the Los Angeles Hyatt Regency Hotel, the Council will hold a public hearing to hear testimony on whether or not to include women in the existing program. We need the support of all people who believe that women should be allowed to work in jobs of their own choosing.

Like racial minorities covered under the existing program, women are grossly under-represented in the skilled trades. Women make up less than 1% of the 31,000 apprentices in California. The office of Women in Apprenticeship in San Francisco is inundated with requests for help from women who are seeking entry into the skilled trades.

Women are kept out of the trades because of the same old sexist myths that keep them down in all facets of society. One myth is that women don't need to work. The fact is that almost 50% of the work force is made up of women. Of these women, 47% are the sole support of their households and another 33% have husbands who earn under \$6000 annually. In short, women work for the same reasons men work—they have to!

Another popular myth is that women are not physically capable of working in the trades. Not only have women proved that they can do the job alongside men, World War II gave them the opportunity to show they can run the trades without men.

Finally, the reasons women and minorities are kept out of trades is that complicated hiring procedures are deliberately designed to exclude them. While it is simple for friends and relatives of management and of men in the trades to get in, those outside the system stay out.

Though affirmative action is not the whole solution to equality for minorities and women, it is a way to get "your foot in the door." Since its passage in 1971, minority men have struggled to achieve 20% of the apprenticeships in California. Minority women are virtually non-existent in the same program. To implement an affirmative action program without adverse effects to other workers, it is imperative to have separate quotas for women and minority men. Within the quota for women, minority women should have a separate quota. This insures that women and minorities will not compete for the same jobs. Women not only want separate quotas, but also the elimination of the age limit for apprentices. Although the average age of working women is 41 years, the age limit for most apprenticeships is 31 years. This means many qualified women are automatically excluded—even if they have mastered the skill in question. This must be changed.

If the California Apprenticeship Council does not include women in their affirmative action plan, court suits against employers and unions will be the only means to pursue the struggle for equal rights. In this way, the unions lose; and they lose be-

cause excluding women who must work to survive, in effect, forces them to take scab or non-union jobs.

Those who support the right of women to work must make their position clear at the hearing on January 30th. It is especially crucial now, since this supposedly "open" hearing has been scheduled in such a way as to provide only 3 hours—from 9 to 12 on Friday morning—in which all testimony, both for and against, can be presented. The public hearing has been so scheduled despite repeated attempts by women to make it a truly open public hearing. The hearing is being held when the very people it was designed to hear from can least attend—i.e., working women! Now more than ever, it is urgent that as many women as possible get to the hearing and show the California Apprenticeship Council that we *will not* be put off any longer.

If you want to give oral testimony at the hearing, send your request to: CAC c/o Ed Wallace, Division of Apprenticeship Standards, 455 Golden Gate, S.F., CA. If you do not wish to speak at the hearing, or if you cannot attend, send letters of support to the above address. Send a copy to us at 583 Missouri St., S.F., CA. 94107 so that we know what kind of letters the CAC is receiving. If you live in the L.A. area, we will need housing for women coming from other parts of the state. Call Jill at (213) 531-1312 if you can help with housing.

We must show strong support of women's right to work in all sectors of society and not allow the profit-makers to continue dividing workers against one another. Come to the hearing January 30th and voice your support. Whether you plan to speak or not, your presence is vital! □

sisterhood bookstore



TWO LOCATIONS

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Los Angeles, Ca. 90024
477 - 7300

The Women's Building
1727 N. Spring St.
Los Angeles, 90012
225-1866

(open 7 days a week)

LESBIAN, FEMINIST, AND
NON-SEXIST CHILDREN'S BOOKS

LESBIAN FEMINISTS PROTEST "BORN INNOCENT"

Robert D. Kasmire, NBC Vice President for Corporate Affairs, has requested a meeting, scheduled for November 7th, to discuss NBC replay of *Born Innocent* with representatives of the Lesbian and Gay community.

Born Innocent is the TV movie initially aired by NBC September 10, 1974, whose violence provoked nationwide protests which helped to bring about the creation of "family viewing time".

The replay of *Born Innocent*, with minimal cutting by NBC, as a Saturday night movie on October 25, 1975, and possible replay next year, have been the target of protests and sit-ins by groups across the country ranging from Action for Children, Rape Committees of NOW, and local church and community groups, as well as Lesbian and Gay organizations.

In New York City, groups now filing FCC complaints to demand air time under the fairness doctrine to answer *Born Innocent* include: The Rape Committee of New York NOW, the National Black Feminist Organization, New York Women Against Rape, Queens Women Against Rape, the National Gay Task Force, the Gay Media Coalition of New York, Lesbian Feminist Liberation, Gay Activist's Alliance, and Gay Men and Women's Alliance for Responsibility in Media.

In Congress, *Born Innocent* protest is under consideration by the Senate Subcommittee on Communications, chaired by Senator John O. Pastore.

The film initially depicted violent rape, by a Lesbian with a broomstick, of a 14-year-old reformatory inmate. This was the most explicit depiction of rape ever aired on television and has been cited as leading to the rape of a San Francisco girl by neighborhood boys with a coke bottle, one week after they had seen the film on NBC's original airing. NBC was sued by the young woman's parents for *Born Innocent*'s provocation of this rape.

Although rape by women is almost unknown and rape of Lesbians and other women is committed by men, the editing of *Born Innocent* by NBC for replay on October 25th omitted only the explicit rape details, leaving in the broomstick. The film continued to depict a Lesbian as making a criminal attack. This was the only fictional portrayal of Lesbians on all television this year.

For comparison, the only fictional portrayal, aside from *Born Innocent*, last year, was on *Policewoman*, again on NBC, where Lesbians were depicted as murderers. That portrayal led to a sit-in in Herminio Traviesas' office at NBC by Lesbian Feminist Liberation. Mr. Traviesas is head of Programming & Standards at NBC.

Protests at the *Born Innocent* replay are concentrating on sponsors of the film. Four—Chevrolet, Pfizer, Peter Paul, and Holiday Inns—withdrew, before this year's replay, either upon learning that *Born Innocent* would reair (a Burt Reynolds film had originally been scheduled for the time slot) or under protest.

Reasons companies cited for their withdrawal were: the film's "poor taste", or their status as a "family product". None cited as reasons for withdrawal that *Born Innocent* has previously led to rape or that Lesbian and Gay citizens deserved fairness or honesty on television.

Five companies, Miller Brewing Company, American Home Products, Playtex, Plough Inc., and Kayser-Roth Corporation (recently acquired by Gulf & Western) continued their sponsorship of *Born Innocent*.

Protests are centered on Miller Brewing Company. In Nashville, Tennessee, where the film aired at 8:00 p.m. Central Time, housewives, church members, and local lawyers filed into the Miller branch office on October 24th, until the local office was forced to shut down. In New York, Lesbian Feminist Liberation and The Gay Media Coalition of New York protested in front of Miller's 5th Avenue Branch on October 23rd, leafleting and carrying

posters reading "Miller Brews Rape" and "Miller Poisons Minds." A sit-in by a delegation from the groups was flanked by six Rockefeller Center security guards.

In San Diego, the Gay Nurses Association, informed of NBC's replay by the National Gay Task Force's Media Alert Network, sat in at the NBC affiliate there.

Eight NBC affiliates in cities across the country finally dropped the *Born Innocent* replay, including Minneapolis, Kansas City, and Detroit. But in Boston gay groups were told up front by the NBC affiliate that regardless of what they thought of the film's reediting, it would be run, and run without additional cut.

Further, Clifford Wilmot, Vice President of Miller Brewing Company, in Milwaukee, said in a conversation with Lesbian Feminist Liberation on Friday, October 24th, that NBC had told him that even if *all* the sponsors should drop out, NBC would *still* replay the film. Mr. Wilmot gave this as one of his reasons for continuing to sponsor *Born Innocent*. For him it was a "business risk", and he said that he felt corporations were not responsible for programming content, but that NBC should take responsibility.

He was informed that the average age of women raped in the U.S. was 14 (Linda Blair's fictional age in the film) and that *Born Innocent*'s replay would endanger them; and also that the untruthful depiction of a Lesbian as rapist in the only television portrayal of Lesbians for the year would damage the 10 percent of the population who were Lesbian and Gay. Mr. Wilmot responded that such protest was an attempt to censor NBC. He compared it to the National Rifle Association's protests about a televised documentary on guns, a documentary which attempted to be factual.

At the National Convention of NOW (attended by 5,000 women in Philadelphia) on October 25th, the day of the replay, leafleting on *Born Innocent* by Lesbian Feminist Liberation invited them to join in the protest against Miller Brewing Company and the remaining sponsors. It is expected that protests will continue.

Although air time was requested Friday, October 24th, to present contrasting viewpoints on *Born Innocent*, under the fairness doctrine, NBC denied the request on the grounds that the film was "entertainment" and replayed the film Saturday night, without contrasting viewpoints, and without disclaimer.

Afterwards, however, Robert Kasmire of NBC did request a meeting (scheduled by the National Gay Task Force), which will be held at NBC Friday, November 7th, in the office of Herminio Traviesas at NBC and attended by representatives of the Task Force, The Gay Media Coalition, and Lesbian Feminist Liberation.

Prior to the *Born Innocent* replay, Mr. Kasmire, Mr. Traviesas, and Robert Howard, President of the NBC Television Network, had been unavailable to discuss dropping its play, since they were out of town.

Some results of *Born Innocent*'s continued airing—in addition to rape—are, that although Lesbians and other women are raped by men and not by women, Lesbians have been asked by children in the street if they are rapists, students in schools have been terrorized by fear and unsubstantiated rumor of Lesbian rape, Lesbians on speaking engagements are queried about it, and Lesbians trying to come out to their families find this slander accepted by their families who have seen *Born Innocent* as fact.

Lesbian Feminist Liberation believes that it is not in the public interest to present misinformation.

Lesbians are responsible members of society and must be responsibly portrayed.

Lesbian Feminist Liberation, Inc.
P.O. Box 243/Village Station/New York, NY 10014

Orange County Lesbians Organize

Even down in conservative Orange County there is a thriving group of Lesbians holding weekly raps, bi-weekly business meetings, and concocting big projects. Orange County Lesbian Women (OCLW) came into existence March 1975, growing out of the N.O.W. Task Force on Sexuality and Lesbianism after the N.O.W. Celebration of Female Sexuality conference. The women wanted to continue to share and rap and grow, after participating in the elating and successful conference workshops and dance. Now they are organized and growing.

They run three different discussion groups—an open rap, a growth group, and a CR group—at the Gay Community Center (GCC) in Costa Mesa, and they are already starting to plan the Second Annual Celebration of Female Sexuality for March 7 and/or 8 with other women's groups in the county. This time they will expand the scope of the event quite a bit, because the previous year 200 women unfortunately had to be turned away. They are hoping for some top speakers and a large variety of workshops. They are also thinking of sponsoring a concert with the Feminist Action Center in January or February. Then, starting January 1, 1976, they will be turning out a free monthly newsletter which will have the honor of being the only Lesbian/feminist publication in Orange County. It will be one way to know what is going on in the women's Community, and as Co-director Sheela McWilliams expressed, "It's also an opportunity for women to express themselves poetically, artistically, politically, and socially."

Another way OCLW helps the Lesbian community is by giving emotional and sometimes financial support to the women who go to court for child custody or employment discrimination. Last, but hardly least, is an idea for a women's hotline that could be accomplished with the cooperation of GCC. The plan is still in very early stages though.

OCLW maintains a positive working relationship with the feminist and the gay communities. At GCC they rent space for the rap groups, use the GCC as their mailing address, and have one co-director on the Board of Directors by GCC's request. Also, women who call the Center are referred to OCLW and given pertinent information. The Center gives additional support to OCLW, sometimes helping with certain projects, and it is currently working on better coverage of women's news in their publication.

As of yet, the general Orange County community has not shown hostility. It had its chance at the March event when 400 women were together, but there were no problems. Of course, the group is still young and has not yet had much exposure by being very publicly vocal in support of legislation or court cases. Meanwhile, hopefully Orange County is growing in awareness.

The group hopes to grow more itself so that a woman can fit in at whatever level she may need or feel comfortable with. The women are working for diversity of areas, and they plan to develop further in legal aid and as a referral and information center. Womanpower now is from 30-40 and they are doing very well financially. Regular members are encouraged to help whatever way they can in one of the five different task forces they have (Membership, CR, Publicity, Hotline, Legal Aid and Referral).

Raps are every Monday, 7:30 pm at the Gay Community Center (215 E. 23rd St., Costa Mesa, (714) 833-3274 or (714) 642-4253). Business is held on the second and fourth Wednesdays, 7:30 pm in the Feminist Action Center (475 N. Glassel, Orange, (714) 639-9582). A new time for sharing music, poetry, etc., is held on the first and third Wednesdays at the same time and place.

[Reprinted from *Lesbian News*]

THE L.A. WOMEN'S SWITCHBOARD

FEMINIST REFERRALS:

Health Care
Divorce & Legal
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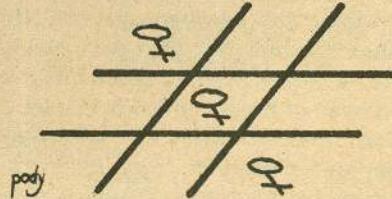


INFORMATION ON:

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AND ANSWERING SERVICE

223-1549

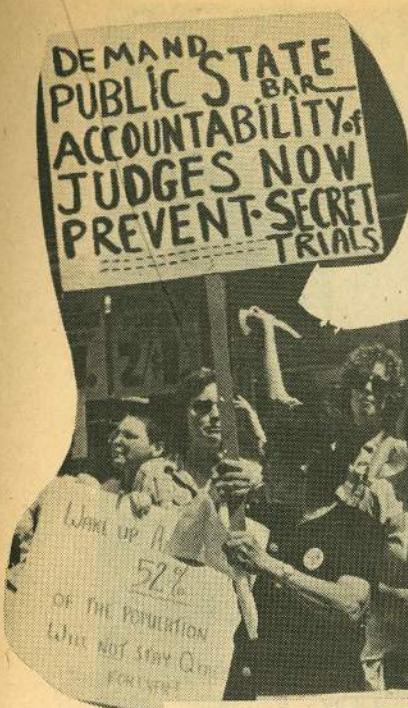


Drinking Problem?

ALCOHOLISM CENTER FOR WOMEN
1147 So. Alvarado St. / Los Angeles 90006

call **381-7805**

1975



August 26, '75. The 55th anniversary of Women's suffrage. Women marched in celebration in Downtown L. A.

THE WAY IT WAS



Photos by

E.K. Waller



RIGHT: June 15, '75 benefit for new Women's Building brought 1,300 to hear women's music & comedy.

LEFT: August, '75 San Diego Music Festival: 1,000 happy Sunshine Dykes and Kids got rained on --- and loved it!

PHOTOS by E.K. Waller
LAYOUT DESIGN: Jeanne Cerdova
PHOTO CAPTIONS by Roz A. Rubyfruit, & 



Photos by E.K. Waller

Top: Hot fun in the Summertime at music fest.
Below Left: "Out of the offices, into the Street!"
march chant echoes in Downtown L. A.
Right sequence: In the final days of the
"old" Woman's Building, women bought
a-dollar-a-square pieces of gallery space to
say what they'd felt about the Building.
The out-come was a room collage of anger
and joy.



Photos by E.K. Waller



Photos by E.K. Waller



Photos by E.K. Waller

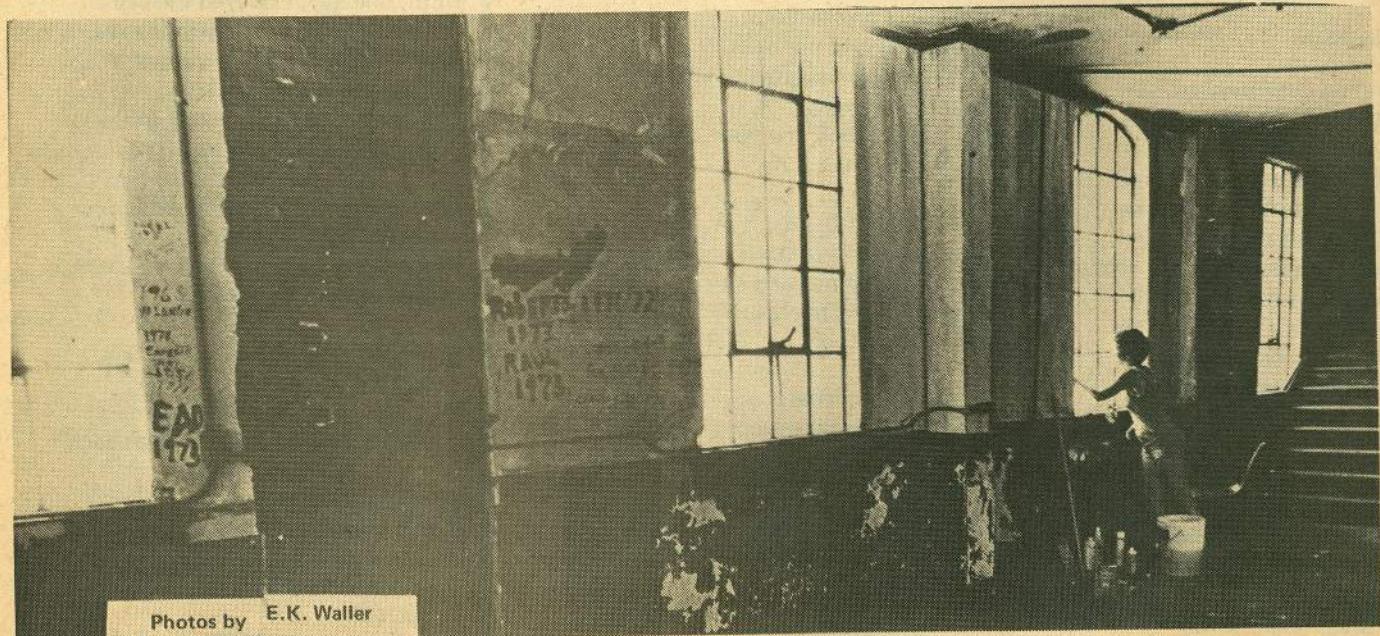
Top: Oct. 29, 1975. Thousands across country marched on ALICE * DOESN'T day, protesting women's economic status.

RIGHT: Someone, Somewhere - trying to get her point across. - Welcome to the REVOLUTION!

BOTTOM: Summer, 1975. The WOMAN'S BUILDING moved from a downtown ghetto on South Grandview to an uptown ghetto on North Spring Street. Dozens (and more, on Saturdays) helped turn the new three-story hulk into a strong, new home - replete with: art galleries, coffeeshop, bookstore, graphics dept., conference and concert space, offices, therapists, elevator, toilets - did we leave anything out?

Anyway -

HAPPY THIRD ANNIVERSARY to the Building and Feminist Studio Workshop!



Photos by E.K. Waller

AN UNFINISHED CHANT IN FIVE PARTS~

I

the dust is settling/clearing
as if a great storm were over
the moment of our rebirth
a painful cleansing process
a process caught in the midst
of change

II

I am a lesbian
I once said
we are all lesbians
I do not retract that statement
I am not afraid
for the past two years
I have been trying
to bridge the gap
between rhetoric and reality
between words and revolution
I have not written many poems
the words have cracked/dried
inside
caught between a hostile world
and one I am trying to create
it is not enough
to be only a lesbian

III

I have seen my body
shattered/scattered
all around this city
in the bowery, park slope,
bedford stuyvesant
in welfare offices, unemployment
lines, hospital emergency rooms
the pieces are falling
stumbling back into place
an army is forming

IV

lesbianism ain't enough these days
to buy my groceries
cause it ain't gonna bring those
prices down
lesbianism ain't enough to keep
me from getting laid off
from my job
cause we are unemployed like everybody
else
lesbianism ain't enough to free
Jill and Ellen and Terri
cause I spent some time in jail
it ain't enough these days
to pay the rent/heat/subway fare
lesbianism just ain't enough
to make a revolution

V

sifting through the ashes
of the past ten years
from the atom bomb
to Vietnam
from Montgomery
to Fred Hampton's Chicago apartment
from friedan to the lavender menace
our rallies/marches
casualties/liberation

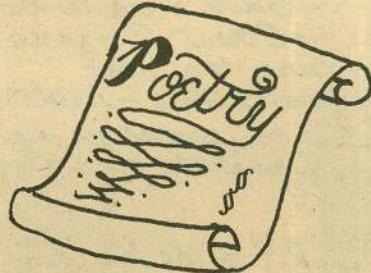
I cannot find the words
to name this change
our struggle
good rhetoric makes bad poetry
this poem an unfinished chant
an early morning dream
words brewed for two years
spilling
bursting in incomplete rhythms
I am a lesbian
but caught between rhetoric
and reality
between woman identified woman
and the default of new york city
it is no longer enough

Judy Greenspan

Attraction

That quiet person sits beside me,
reading a book, this time.
Last time she examined the small holes
in her boots:
They showed a slit of toe nail
which drove me wild
with mind-lust.

Biff Lancaster



Sunday Night

It's raining out there.
We sit in a sea of papers and
blankets and
markers in lozenge colors.
Oven heat sweats the windows;
It's raining out there.
My black dog sleeps on my coat.
The blonde bird/womon on
a plastic disc
coats our art and
our cigarette butts
with sounds.

It's raining out there.
You sit in crossed-leg childlight.
Hair falls over your scissors
and your paper;
Metal blades scrape, sing, bite.
Your breathing is low,
is interrupted by a phrase you sing.

It's raining out there.
My legs tingle and ache
from hours on the floor.
I cough and bite my nails.
You helped me laugh with an afternoon of
old hat, tinkling
with coins thrown for your songs and strings
and my tarnished flute.

It's raining out there.
We eat toast and pretzels and butter
because there's nothing else
and we've spent the coins
to buy our supper.

We play and scheme.
We giggle at ourselves
and those others who are too busy
being RIGHT ON
to laugh for themselves.
We love them all,
those wimmin,
and we'd sleep with most of them,
given the chance.

It's warm in here. *Rogi*
Rubyfruit, R

THE SEA & ME

Come, take off your dress — dance with me!
take off your dress — roll with me!
This, over and over again,
the sea would say to me.

Over and over — again and again...
it repeated this plea to me.
Until, one day, I obeyed the call
and went to dance with the sea.
There was no question of control
between the sea and me.
I obeyed its will with every roll;
the sea had its way with me.

There was not an inch of skin
the sea forgot to taste.
It licked my hair, my eyes, my neck;
the salt ran off my face.

With each wave it pulled me back
to keep me within its reach
I fought my way to the soggy sand
and sank, exhausted on the beach.

Now I had a chance to flee
but found I could not leave
until I felt the sea rush in
to consummate its love for me.

Toni L. Ross

Colored Pencil Sketches.

Woman of hacksaws and hammers:
Woman who wears donkeys' teeth
Draws quick, short strokes—
Draws small lines:
shades, shapes

Forms four, flying, flowered
cunts:
Diana—
light colours:
a kite, a manta;

the others
are strong, leaved
trunk cunts;
seductive, laced
orchid cunts;
splitting, loving
beating cunts;
and Cheryl with donkeys' teeth
wears pearls. —Rogi A. Babyfruit, R

For a troubled friend

I want to carry you
over the frost
And warm your hands
between my sweating breasts—
Then you smell of me
and are my child,
After the frost.

Biff Lancaster

Phantasy gone wrong

Taking hold of the door with both hands
and swinging to and fro
holding it,

I was loving you.

And you were playing
with your hair,
twirling it about your finger,
caressing it.

The impotent man
The narcissistic woman
And nobody real.

Biff Lancaster

Love after the quarrel

I do not love you
for the color of your eyes
nor for your anger,
your insults,
your presents,
But
only
because you make me feel real.

Biff Lancaster

mid winter unemployment

as i sit
runnin circles round
my self
a peace of a
dream
d'airs another
stroll
into my head
itsa
trik-&-a-half
tryin to separate
"i" deals
from
my reality
i am so
goddam sick
of the system
(more appropriately called
hisdom)

& da
man
who refuses to
loosen
his grip on me
& i
keep on-a
sinkin
exhausted
from tryin
so hard
to be part of the
mite
thats gonna make things
rite
& my gut
sa
gaggin
membrin the too numerous
ac(he)asions
i let the
woman
down

but i
keepon
(or is that coupon)
thinking, tho—
lovelies
romping
throo-la fields
gently touching
instead of grubby-grabbin
& prodding forward

to make

bacchus

dreams

become reality

will i

be able to

touch that

maybe

sunday

with

if need be

crusted red

on my blade

shouting

we one—

or shall i become one of the
frustrated
globs

who just pass on

lee miles

SYLVIA

you with the cigar
(burning at both ends)
sittin so snugly
on that september
off our backs cover
(the newspaper that refuses
to print my poetry)
so I finally met you
(I wanted this poem
to be soft
but you have only shown me
your hardness)
you pull a mean smile
when you're changing a tire
on fifth avenue
during christmas rush
I didn't even mind
missing a demonstration
to fix it

Judy Greenspan

Recollections

I cannot help but think
of you
this city this mind
Elizabeth does this to me
and she is not a woman
six years ago, walking
down the streets of
new york city
I indulged your arm
on mine
for those brief moments
we had each other then

I could do nothing
more at that time
but throw my arm around you
one drunken night
one new years eve
when we were far
from being alone
I knew then I was
losing you

this year this day
what keeps us locked
in separate houses
in this grey city
we now call home
I can hardly begin
to trace the pain
of separation
through time and place

I no longer remember

as a part of me
as a stitch in the blanket
that covers my life
unraveling now in many places
I reach out to you

Judy Greenspan

More... POETRY

KATHY

wherever you go
a flood of warmth follows
you complain
you can't write
but maybe you haven't
looked in a mirror lately
everytime you drop by
I paint pictures
in my mind
and I can't even
draw a straight line

Judy Greenspan

Mahogany:

Movie Review by Rita A. Goldberger

"Mahogany" is the story of Tracy, played by Diana Ross, who climbs her way from poverty to the peak of success and then gives it all up to go back to her man, without whom life is meaningless. Not an original plot, or even an appropriate one for 1975. Yet "Mahogany" tries to cover its anti-woman footprints with political rhetoric.

Tracy wants to be a fashion designer. She works in an exclusive women's clothing store and takes design courses in the evening. In her spare time, she designs her own originals and has her aunt, who works in a garment factory, sew up samples.

Her man is Brian, played by Billy Dee Williams. He has a low opinion of Tracy's desire to make fancy clothes for rich people. His career is politics. He takes on the Chicago Democratic machine, running as an independent candidate for alderman. He leads the struggle against tearing down poor people's homes in the name of urban renewal, and he is active in building block associations, which enable poor tenants to fight back against landlords.

When Brian and Tracy become lovers he pulls her into his campaign, drawing on her talents to design posters, set up meetings, and attend social-political engagements with him. Tracy complains that he is hurting her career by pulling her out of classes and draining all her spare time into his campaign. She finally leaves him and goes to Italy, on the invitation of a world-famous photographer.

From there, Tracy goes on to become a top fashion model and later a top fashion designer. Yet on the night when her success is realized, when crowds are cheering her and applauding her designs, and when money offers are pouring in, she suddenly "realizes" that it is all meaningless without love, and goes back to her man and his politics.

Now, I personally feel she could use her talents better in politics. But does Tracy, who had been flippant, even resentful, towards politics before, suddenly become serious and committed? Did she suddenly realize that wealth means nothing while millions are starving? Or, on a more abstract level, did she feel that her life as a fashion designer was irrelevant, and did she suddenly desire to spend her life making the world a better place? No, no, no, and no. All she desires is that she can't live without her man, and since he wants her to come back and work on his campaign, she will. If he had wanted her to join the Nazi Party, it would have all been the same to her. Thus endeth any attempts at political statement. It could have been Ginger Rogers and Fred Astair.

Besides being anti-woman, this film is blatantly anti-gay. Tony Perkins plays Sean, the photographer who discovers her and renames her "Mahogany". (Shades of Brown Sugar, Hot Chocolate, and Coffee Brown! The entertainment industry seems determined to associate black women with inanimate objects. Which would you prefer to be — food or furniture?)

RUSTY ANTIQUE SHINED UP



Sean is, well, you know, we never see him with a man, but, did you see the way he walks!, and besides everyone knows. When he tries to make it with Tracy, he can't get it up, and he feels he has humiliated himself in front of her. From that moment on, no matter how Tracy tries to reassure him and tell him it doesn't matter, Sean sets out to destroy her. He ridicules her in public and finally tries to kill both of them. Tracy survives, but Sean, in the typical "happy ending", is killed. The only good fag is a dead fag.

This portrayal of gays as psychotic, neurotic murderers is becoming popular in movies. (Go see "The Laughing Policeman" or "Together Brothers.") Unwilling to develop real characters, Hollywood is searching desperately for another stereotyped bad guy. It can't have Indians scalping settlers, Mexican bandits, or black rapists, thanks to political pressure from various groups, so it seems to be settling for queers. It looks like we're going to have to start in with some pressure too.

But, in spite of the sexist theme of this movie, there are many good parts to it. There are some hilarious scenes, as well as ones filled with suspense and excitement. It is also one of a few films with black central characters who are not totally engulfed in a world of drugs, gambling, and/or prostitution.

Another surprising plus is Tracy. Diana Ross plays her so well that the audience can *feel* how much she wants to be a designer, and can *feel* her anger and frustration towards Brian for getting in her way. Her strong, witty, determined character is so real that her sudden about-face in the last few minutes does not ring true. It seems tacked on at the last minute, as if the director or writer couldn't stand the thought of her being rich, successful, and happy. □

Six Unnatural Acts

by Cathy Zheutlin

Spotlight the premiere of Jan Oxenberg's film, "A Comedy in Six Unnatural Acts." There is raucous laughter in a room full of the technicians and "stars" who worked on Jan's film as well as all the other, L.A. community women. Everyone, a star, in her own right. Yet Jan got special attention that night, and received a deserved standing ovation for her film, which takes six common stereotype images of lesbians and pokes fun at them with humor and poignancy. I wonder if any audience

could love it more than the women in the L.A. community who put so many hours into helping make this film a reality. Yet I imagine lesbians all over will want to see it again and again, as we did, because it's one of those films that doesn't get boring.

It is specifically lesbian entertainment, made by and for lesbians. It salutes us as the varied people we are, by making fun of the stereotypes we are assumed to be. The exposure of each stereotype seems to come from a place of loving identification, treading the thin line between comedy and tragedy.

Each act was shot in a different film genre.

The opening act, "Wallflower" begins with my favorite shot—a long endearing pan around a 50's high school gym, capturing several dancing couples to the tune of Angel Baby. An actress/assistant-director of this scene, Anne Krantz, was very helpful in adding special touches, such as when she takes the chewing gum out of her partner's mouth, and puts it in her own.

"Role Playing" has one of those subtle sound moments when Ellen Broidy switches off her old time, 1940's radio, and the same music is playing in the background of the scene. Like several of the other scenes, the punch line is like a freeze frame on Valentine's Day.

"Seduction" exposes all the typical traditional romance scenes in the movies by making the tricks of the trade, whether romance or movies, the low lights, soft music, and comfy couches, obvious tricks. In the middle, it takes off into pure fantasy a la Busby Berkeley. Although the chorus is too small to be successful, the choreographer, Susan Gluck, does an intriguing solo, and clever editing holds this scene together.

In "Non-Monogamy" which Jan says was the easiest to shoot and edit, Jan is a juggler throwing apples and oranges in the air chanting, "she loves me, she loves me not," with each toss. In the background, a spoken "lesbian manifesto of non-monogamy" informs us that we have liberated ourselves, while Jan drops oranges and plays games with the apples.

Sue Talbot is brilliant as the girl scout leader in the "Child Molester" scene. With the camera just slightly slowed down so the scene appears fast like the old silent movies, and music by Miss Alice Stone's Ladies Society Orchestra, this scene is a definite delight.

The "Stompin Dyke" scene, shot to look like a western is the least funny or clear-cut. Evan Paxton plays a sensitive, tough dyke who looks perplexed as everyone clears from her path on the Venice beach, leading up to, and including the ocean, which does a grand finale, optical split.



Photos by JEB

Even the titles were a treat, with Margie Adam's piano piece, "Waves," and the wonderful work and skill of Roberta Friedman and Carol Mason.

And speaking of treats, Jan not only provided a film. There was popcorn, champaign, two music tapes (one for reception and one for dancing), all in the warm atmosphere of the Woman's Building.

[Reprint from *SISTER*]

The Lesbian Body

by Monique Wittig
(Morrow, \$5.95)

A review by Karla Jay

In her latest fictional work, *The Lesbian Body*, Monique Wittig manages to make some fine feminist points about linguistics, politics, and poetics.

In her introduction, she discusses how the woman in France is alienated from many words because those words are masculine in gender (a problem which doesn't exist in English because, I presume, men have taken over *all* words as masculine-gender property!). She expresses this conflict throughout her work by splitting the French word for / as follows: J/e. Of course, this doesn't work in English because / consists of only

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The Lesbian Body

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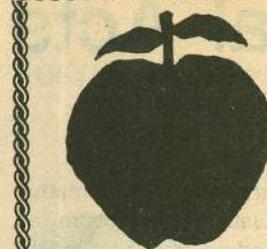
one letter. In the French version, Monique Wittig also undertakes the incredible task of eliminating every masculine name from her book. This also doesn't translate very well into English, and I don't think it helps any that this book was translated by a man, David Le Vay, who has done a medically correct but unfeeling translation. I suppose it just goes to show that while Ms. Wittig could eliminate masculine words from her text, she couldn't eliminate masculine translators from her contract. And the Stupidity of the Week Award goes to Morrow for giving this work to a man to manipulate.

Politically too, Monique Wittig makes some marvelous statements in *The Lesbian Body*. She extols the virtues of the female body, including those parts often put down by men as being "smelly," or somehow "unattractive." However, I found some of her descriptions too bloody and her scenario often too violent. I question whether such hostility would exist in a world without men, since it seems to me that such rage is caused by women being forced to scream, bomb, claw, and kill in a world that will listen only if we do these things — things considered "outside our traditional female roles." To act otherwise is to be ignored, trampled on as "passive," or indicted as "cold-blooded" as was Yvonne Wanrow (a Native American, she was convicted of "premeditated" murder — a conviction recently overturned — in Washington for killing a man who was attempting to molest her children) when she didn't fall into traditional hysterical (from the word *womb*) patterns after the murder. So while I understand women's violent rage against this society, as a pacifist and a feminist (and I think the two are not separable), I see peace as an integral part of any society of our own making.

Again, some of the fine statements made in this book don't translate. For example, Monique Wittig undertakes to rewrite many myths into female terms. (One of my favorites is the myth of Orpheus — here an unnamed woman — who ventures to Hell to rescue Eurydice and in Wittig's version succeeds.) While many of these myths are from the Greek and Latin and are as well known in English as in French, the author plays on French versions of them. For instance, she starts out one story with the words "Happy if like Ulysses / might return from a long voyage." How many Americans would know that this line is almost identical (except for the gender of Ulysses!) to the famous 16th-century French poem by Joachim Du Bellay which starts, "Heureux qui, comme Ulysse, a fait un beau voyage." Again, the translator might have taken it upon himself to footnote the text (perhaps he didn't know this and other references himself) to make it more accessible to the English reader.

Poetically, Monique Wittig continues to write with the same feminine power, grace and sense of sound that I hoped she would when I reviewed her last novel, *Les Guérillères*. In fact, this novel, like its predecessor, is more of a tone poem than a novel in the traditional male American sense (although this does follow the French *nouveau roman* genre). There is no plot, just threads of vision, told from the emotional gut in the best sense of the word *female*.

If you don't like poetry, you may find this work repetitious and unintelligible, but it's worth trying. If you can struggle through with any French, I urge you to buy the original, but if you can't, buy this book anyway, and with your mental swords, battle through the translation. If you can't do that, you're not the Amazon that Monique Wittig wants you to be anyway. ☐



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Sex Law Goes to Supreme Court

Two Virginia men, one of them a prominent member of the National Gay Task Force, have challenged the constitutionality of state laws restricting consensual adult sexual acts ("sodomy" laws). With the assistance of the Task Force, Dr. Franklin Kameny, and the Virginia Civil Liberties Union, the men have gone into federal court seeking a declaratory judgement nullifying the laws. In an opinion dated October 24, 1975, a three-judge panel refused the suit in a two-to-one split decision which will now be appealed directly to the United States Supreme Court.

In a strongly worded minority opinion, Judge Robert Mehrige took exception to his fellow judges and wrote, "I can find no authority for intrusion by the state into the private dwelling of a citizen. *Stanley v Georgia*, 394 U.S. 557 (1969), teaches us that socially condemned activity, excepting that of demonstrable external effect, is and was intended by the Constitution to be beyond the scope of state regulation when conducted within the privacy of the home. 'The Constitution extends special safeguards to the privacy of the home, . . .' *United States v. Orito* 413 U.S. 139 (1973). Whether the guarantee of personal privacy springs from the First, Fourth, Fifth, Ninth, the penumbra of the Bill of Rights, or, as I believe, in the concept of liberty guaranteed by the first section of the Fourteenth Amendment, the Supreme Court has made it clear that fundamental rights of such an intimate facet of an individual's life as sex, absent circumstances warranting intrusion by the state, are to be respected. My brothers, I respectfully suggest, have by today's ruling misinterpreted the issue—the issue centers not around morality or decency, but the constitutional right of privacy."

The Virginia Civil Liberties Union and the National Gay Task Force now plan to appeal the decision, which goes directly to the U.S. Supreme Court. The Civil Liberties Union will provide the attorneys for this historic appeal. About \$1000 in other costs is expected and will be raised by the Task Force.

NGTF Executive Director, Dr. Bruce Voeller, commented, "This challenge should become the '*Brown v. Board of Education*' of the gay movement. If the high court strikes down the Virginia law, the laws of the other 36 states still having restrictive laws will fall simultaneously. With these laws will fall the 'criminalizing' coloration from which lesbians and gay men have suffered so long. Unlike two recent cases which were refused hearing by the court, the present case is clear, direct, and to the point. If gay people everywhere help raise the needed money, we should have a landmark case with even greater application and effect to most gay people's lives than the Matlovich case. ☐

Backpacking

by Leslie Powell

Unless you plan to take a friend along, sex will certainly not be one of your priorities during your stay in the mountains. If you have decided nonetheless, that you would like to try backpacking, you will find it to be one of the most enjoyable and free ways to travel.

Backpacking can be considered a more rigorous form of camping. There will be few of the luxuries you may have been used to: There will be no car to lug all that extra gear, no convenient pit toilets to provide the toilet paper you forgot to bring, no handy parks attendant to summon when you discover that your carelessness about food has led a candy-bar-chewing bear to your sleeping bag. Backpacking is, if nothing else, an experience in self-sufficiency. Everything you will require — whether you go for one day or for one month — must be carried on your back. And that pack that felt fine at home may feel a lot different after you have walked 5 or 10 miles.

If you are a novice, by all means go with someone who has hiked before and pattern your equipment after theirs. Keep in mind that good equipment can be rented at most backpacking stores for a nominal fee. Please don't believe the old saw that one has to spend \$200 on supplies before you can take a step! It's not true. Remember, you are not going to the Alaskan tundra on a survival expedition — you are going hiking. While some pieces of equipment may be similar, your needs are a lot more modest — and you can be properly outfitted at little cost. A glance through an up-to-date hiking book comes in handy here!

As a general rule of thumb, your stuff should be divided up in the following manner: *Basics* — this includes pack, sleeping bag, boots. *Clothing* — two pairs of wool socks, underwear, shirt, pants, light sweater, nylon parka (if windy). *Cooking* — butane stove and fuel, food, cooking pots and utensils, can opener, extra food bags, spices. *Trail equipment* — knife, compass, topographic maps, flashlight, water bottle (canteens are far too heavy!), rain poncho. *"Kits"* — first aid kit (with instruction pamphlet), toilet kit (paper, towel, soap), and "survival" kit. This last should include any emergency items or extras you MAY need in case of unexpected events — such as injury, bad weather, being lost. Always take this with you! At the very least, it should contain extra bulbs and batteries for light, extra compass, extra food, police whistle, signal mirror, marking pen and paper, safety pins, iodine (for water purification), extra waterproof matches, tobacco (if you use it.)

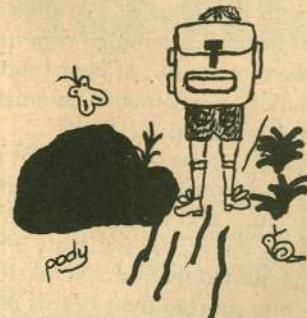
If you get in the habit of listing things like this beforehand, you are much less apt to discover you have forgotten something essential when it's too late. As you pack, check off each item. And remember: If you REALLY need something take it, and watch the weight of EVERY item!

Your equipment needs will vary, of course, depending on the length of your trip, the area (sea level or high Sierras?), and the season of the year. For example, a trip to the Sierras will require gloves, extra sweaters, a tent, and at least a 3-pound down sleeping bag. And don't try and make do by borrowing a friend's bargain bag — economizing here may cost you your life! Most cheap bags, by the way, are far too heavy for hiking; you will need down or a dacron 2 type — both of which give maximum loft and insulation with the least possible

weight. A bag meant for HIKING should roll or stuff into a bag no bigger than the Sunday *L.A. Times*.

A word about packs. You can find a decent pack for under \$18; the expensive ones are just deluxe editions of the same standard pack. By all means, try the pack on BEFORE you buy it, and stuff it with something heavy at the store to see how it feels with weight in it. The frame should come down to your HIPS, and should have a hip belt that can be cinched tightly — this is what divides the weight between your shoulders and your hips. Avoid like the plague any pack that does not come with an aluminum frame; your back and kidneys will be in agony 15 minutes into the woods! Hiking is meant to be enjoyable, not an exercise in masochism.

Footwear is another item that is of critical importance. This does not necessarily mean that you have to spend a lot of money, just that you must know what you are getting. Backpacking specialty shops will charge \$30 and up for hiking boots — certainly more than you need to pay, unless you plan to model for the cover of the Sierra Club magazine. Discount stores all sell reasonably priced boots for under \$20.



Make sure you wear two pairs of wool socks when you try them on, because this is what you'll be walking in. And stay away from high calf boots; they restrict blood circulation. Contrary to the prevailing myth, snakes, even rattlesnakes, are not lurking by trailside waiting to jump up and bite you in the knees! And while we're on the subject, now is a good time to decondition yourself of all those malicious stories you've heard all your life about snakes. Go to the library and familiarize yourself with the California snakes. In over 90% of the cases, people have been bitten after they have rudely stepped on a napping snake. And how would you feel if someone 20 times your size stepped on you when you were asleep? Watch where you are walking, don't stick your hands under logs and stones, and you and the snakes will do just fine. By the way, those small snakes you may see swimming near you in streams or ponds are water snakes, not pit vipers, so adopt a policy of peaceful coexistence, and restrain the more adolescent members of your group from throwing stones.

Hopefully, your interest in hiking stems from at least a partial interest in seeing how nature functions; you will see precious little if your approach to the wilderness is to annihilate everything that does not meet with your fancy.

Many people who do extensive hiking have never had to use a map or compass, either because they hike with a group, or because they stay on clearly marked trails. But I would

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Bearded Wommon Honors Ancestors

by Helen Hancken

There are a lot more bearded wimmin than most people would believe. Something like a million with full beards in this country alone. Because beards are considered masculine privilege, wimmin who have them usually take great pains and (pain) to hide the fact.

From the time I reached puberty, I was made to feel ugly and unwomonly for having a beard. My mother brought home daily any new product that claimed to rid one of facial hair. I was subjected to razors, creams, gels, waxes, drugs, and electrolysis. I was examined by a dozen different dermatologists and gynecologists; the most they could come up with was some medical jargon about a Stein-Leventhal Syndrome, a condition of enlarged ovaries, permanent sterility, no cure, and what a sad fate for such a sweet girl.

Like all puberty-aged teenagers, I was horrified that anyone might find out I was "different." At first the hairs were few enough that with 30 minutes of diligent effort in front of a mirror, I could tweeze them out. But by the time I got to college, my beard had thickened considerably. Every three days I used a depilatory wax that ripped out two to three square inches of hair with one yank and left blood flecks on my chin and tears in my eyes. For about 12 hours my chin was smooth and I felt safe. But as I hid in the bathroom for those 20 minutes while the wax hardened, I fantasized about being on a desert island where my beard could grow . . . a colony of bearded wimmin, wise wimmin who would not let society tell them they were ugly and unnatural.

After college, I moved to Los Angeles. For the first time in my life, I felt the freedom of living in a feminist wimmin's community. I could not yet let the beard grow, but at least I didn't feel waves of shame, guilt, and humiliation if someone commented on it. I gradually stopped feeling like a freak.

My bearded fantasies began to be realized about a year or so ago when I met and became involved with the witches of the Susan B. Anthony Coven No. 1 and their High Priestess, Z Budapest. When Z discovered my secret, she excitedly encouraged me to let the beard grow. She quoted matriarchal herstory to me . . . of ancient wise wimmin who sported their beards proudly as symbols of their wisdom and veneration . . . of bearded Venus . . . of Amazon rulers who donned false beards for their council meetings if they didn't have real ones. I was overwhelmed by so much validating information.

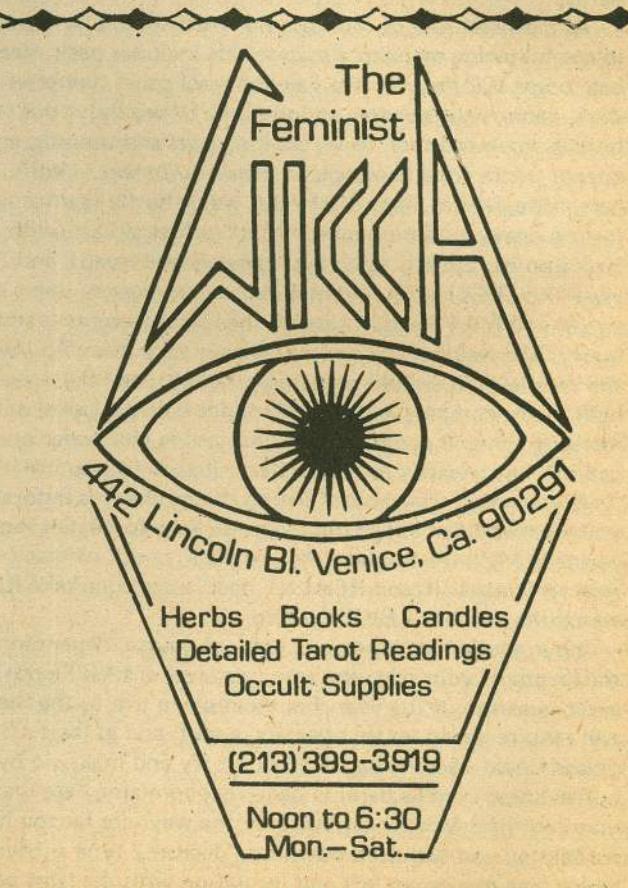
Only because of Z's constant support was I able to begin; but in spite of it, the going was rough. I was still too emotionally shaky about it to be uppity, so when waitresses and service station attendants called me "Sir" I just let it pass. When I overheard comments like "Is that a man or a woman?" I ignored them. When men in the grocery checkout line stared openly at me I looked away. I felt stung with "ick" every time it happened; but I didn't give up and shave because I felt that in my own small way I was making a valid and important contribution to the same kind of looksist oppression that Fat Liberation fights against. Society still considers bearded wimmin and fat wimmin useful only for circus sideshows. Eventually I toughened up and the daily needles of common ignorance stopped hurting so much. By this time I had quit my semi-straight job as a printer and was living and working completely within the radical wimmin's community of L.A. It still got to me, though, when I would show up at an all-wimmin's dance at the Women's Building and hear comments about me going around—like "what's he doing here" or "why don't they throw him out?" I expected that from the outside world, but not from my sisters.

That first beard ended with my mother's decision to visit me. I knew it would mean an open confrontation over my lesbianism

and my witchcraft; I didn't feel strong enough to top it all off by meeting her at the airport with a beard.

The second one began soon after her visit and lasted for about four months. This time I had more confidence in myself. I politely corrected people who called me "Sir." When plans finalized for Z and me to make a national speaking tour this fall, the second beard had to go. I wasn't ready to fight bearded oppression all alone across the country and back. During our travels we met two beautifully bearded wimmin, one in Chicago, and one in Woodstock, New York. It gave me a lot of strength just to meet them and to see that I am really not alone. By the time we returned to L.A. in late October, my third (and present) beard was a week old.

In the last year, my attitudes and feelings about my beard have changed so radically that it sometimes amazes me. I don't take shit from anyone anymore. Last week at a hamburger stand, I heard one dull-looking slob whisper to his companion "Is that a man or a woman?" I turned around and loudly announced "It's not only a woman, it's a dyke!" Totally blew them away. When people stare at me, I stare back, and usually add a comment like "Do you have any idea why I threaten you so much?" The answer is power. I am a powerful woman and I don't hide it. I walk boldly and I openly confront their ignorant prejudices. It took a lot of pain before I learned to feel powerful. First I had to learn to love my own body, to be proud of my strength, and to see my beauty. I had plenty of die-hard, oversocialized looksist pigs to kill before that happened. But it did. And today I am proud to carry the ancient matriarchal symbol of strength and wisdom that our foremothers valued so highly. I am female; I am the daughter of the Goddess; and in Her image I am strong, bearded, and beautiful. □



L.A. Women's Building

One Giant Space for Womankind

By Julie London

What is the Woman's Building? It is a public center for women's culture. It is a nonprofit educational institution—an extension program, one-day and weekend workshops. It is also the home of the Feminist Studio Workshop and a space for women's art, music, and events. But *under* all this, what is the Woman's Building? What are the goals of those who run it? Who runs it? What are the issues the women at the building must deal with in order to make their most beautiful dreams become realities?

The dream of those who run the building is that women involved with WB also participate in its process. This is a collective feminist process, demanding that those involved share in the responsibility of making the building what it is spiritually, physically, socially, politically, and educationally. It demands that they realize that their action—*even if it is non-action*—affects what the building is. The process allows for all women to be welcome at the building. Our culture is made public so that we can understand our experience and develop the best of woman's culture into new structures and processes for decision-making, problem-solving, dealing with anger and alienation, and creating a community, tackling women's and poor people's oppression; and for getting power within the context of a patriarchal society. The goal is to make this ideal, as nearly as possible, a reality and to find the processes, attitudes, and structures necessary to maintain this creation over time.

The women in the woman's building dream of an ongoing feminist collective that has power to change society. The reality they face is dealing with the problems we all face about money, work, authority, the building of a community, and how we as women are going to relate to these and to each other. As more diverse people come into WB, it changes and will continue to change. The Woman's Building survives and grows because women have understood that what we are going through *right now*, the problems and issues, is the feminist process. As such, it must be examined and analyzed so we can find ways to build the energy and power of a collective that builds women and, has impact on society.

Right now the Woman's Building is run by the women who have taken on the responsibility of running it (staffing the front desk, doing mailings, repairs, clean-up, dealing with the city, etc.) and who have taken on the responsibility of developing and facilitating its programs. They are the three women who have their names on the lease for the building, the core faculty of FSW, FSW members, volunteers from the community, and those who provide services in the building (the switchboard, bookstore, restaurant, events committee, etc.). And finally there are those who participate in the programs and give feedback.

These women feel a great need and demand to expand the programs and services at the building. Within a period of 3 years WB has grown from containing only galleries

and theater groups to containing also therapists, a record company, a bookstore, restaurant, graphics lab, and more. The extension program has tripled in size since its inception in April, 1975. It began being primarily arts-related. The upcoming session has a section on healing and a diversity of classes ranging from self-defense, to anger workshops, to the lesbian experience to the political content of art and feminist art theory. WB and women want more. But, we can only proceed from where we are.

Expansion of programs and making programs more accessible to more varied groups of women than are now at the building requires money for both staff and programs. Women who want to devote their energies and time to the building are forced to earn a living wage by working for and thereby supporting the patriarchal structure. The only money available for programs comes from program fees. At present WB exists almost totally on memberships and donations. The money that comes into the building goes back into it so that it can develop stability.

Surviving and gaining stability are priorities. A potential source for funds is private and government granting agencies. To get such funds, a group has to meet certain criteria. It has to show stability: pay its bills, taxes, and show growth and development in both the programs and number of people served. The building, now in its third year, is beginning to meet these criteria. WB may get some funding this coming year for *one or two* programs. To get funding for many programs, the building has to come up with matching funds. Until WB gets money in substantial amounts and until there are grants to compensate for the FSW fees that, for example, ex-offender women cannot pay for, services at the building cannot be offered free.

Not everyone at WB participates in developing the shape of WB. Not everyone wants to. There has been a lack of space and time for it. Time has been needed for moving the building, building and running it, preparing for the opening, running FSW, the extension program, etc. The process of administrating WB is messy. But a conscious decision was made by those who took responsibility for WB to find ways of working in a non-hierarchical structure.

To provide time and space, monthly meetings of those using WB space were begun in November. Information is relayed so that we can all understand the context in which the building exists—our resources, finances, needs from inside and outside the building, and information about building policy and the reasons for it. The meetings are also a place for examining our anger and alienation, differences, and similarities with regards to building policy, etc. No WB policy is final, and these exchanges lead toward alternative ways of dealing with our situation. Community meetings will be started in February for the same reasons and with the same agenda for all women in the women's community. These meetings are expressly for the purpose of inviting what ever input women in the community want to make about the building—direction, policy, old/new programs, space, etc. ☐

Yet even in what was surely their most powerful action, the SLA strategy led them away from giving full play to the mobilization and political experience of the people. They cut short the mass activity and failed to build or encourage organization. Although tactical considerations were involved, their choices reflect a political error in which the military is in command.

Putting politics in command means developing all activity to organize the working class and oppressed people, and to build organization. Le Duan said:

"Before the seizure of power, and in pursuit of that aim, the only weapon available to the revolution, to the masses, is organization... All activities aimed at bringing the masses to the point where they will rise up and topple the ruling class may boil down to this: to organize, organize, organize."

Revolution is the work of the masses. Their consciousness and organization is decisive. Only in the practical work of building the class struggle can we develop the guerrilla struggle into popular armed struggle. The working class must be organized and prepared, as well as inspired and challenged. This requires intimate and active participation in peoples' struggles, and cannot be left to someone else or to example alone.

When the fighters are deeply involved with the people, the people develop as fighters and political and military struggle are firmly united. Today this can be seen in Native American struggles and in the prison movement, both of which involve great battles for survival, dignity and justice. It was reflected in the torrent of armed actions and sabotage against the warmakers, draft boards and the army during the Vietnam War. It was true of the Black urban rebellions and movement for armed self-defense. It will certainly again be true of the working class.

We need organization which spans periods of great activity and uprising, draws the lessons and corrects errors -- which recruits organizers and deepens their ties with the people, their ideology and discipline. Organization is the most powerful weapon of the working class. The party is the instrument which is capable of leading the whole fight of the people.

We would disagree with those who would have armed struggle wait for the creation of a leading proletarian party. Armed struggle is established, and as long as imperialism has hold fighters will rise up against it. The task is to organize it and lead it politically in the service of revolution. Yet we also disagree with those whose strategy is to build an army instead of a party

recommend not only that you take map and compass with you, but also that you KNOW HOW TO USE THEM before you go. It is far simpler than you might think -- and it may save you from having to ask some park officer some "silly female" questions! Topo -- or topographic -- maps are available at any map store. You'll notice that they have water, streams, trails, and campsites marked on them. In addition, they tell you how steep or level the land is, so you can plan your hike accordingly. DO REMEMBER to get the map that corresponds to the area you are hiking in. Lastly, don't forget to stop by the nearest ranger station and pick up your fire (stove) permit.

Maybe you'll never get to the high Sierras or the Cascades; maybe your hiking will be limited by time and travel factors so that a two-day stay in the L.A. forest is as far as you'll get. I think it makes little difference, because when you first decide to spend time in the mountains -- not as a tourist, but as an integral functioning part of the natural community -- something happens. Perhaps I can best explain it by saying, as a favorite poet of mine said years ago, that with the world as it is, maybe that time spent in the mountains is what keeps us sane. □

BACKPACKING

body

Woman spirit

Is being celebrated at **Womanspirit, Inc.** What is **Womanspirit**? It's the spirit of artistry and creativity - as demonstrated by women, inspired arts, crafts, and gift items made by women, as well as alternative lifestyles. It's the spirit of choice, which is found in our wide selection of books and periodicals offering exposure to a variety of alternative lifestyles. It's the spirit of hope - for our children and their future, as represented by our non-sexist, non-racist toys and their future books. (We have liberating books for men, too!) It's the spirit of today - which is when we'd like you to stop by and see just how much there really is to celebrate!

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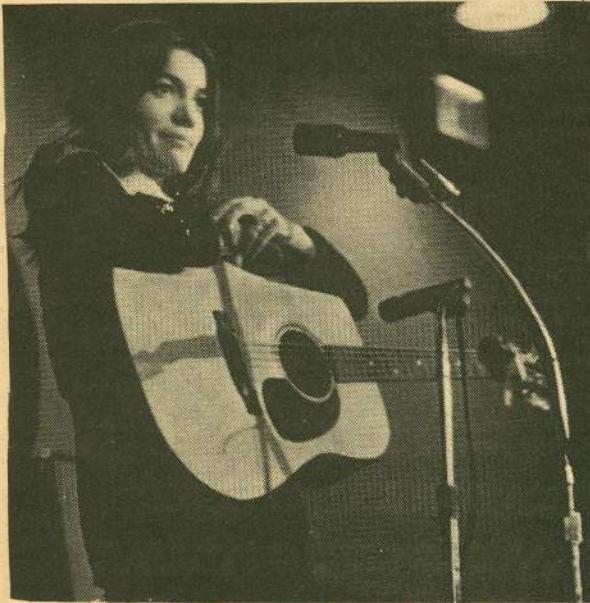
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From Now On: continued from 4

I would feel it to be a possible threat.

I stood by the service door and listened to the music and the Chicano busboys joking in the kitchen. And two thousand people clapped, screamed, whistled, and hooted at the music. It felt a lot like an Elton John concert, with everyone trying to see who could "get off" on it the loudest. Was I in the presence of groupies: Movement groupies??!

I can understand Cris and her lack of energy. She's just finished her album on Olivia Records; she's being pushed and prodded by music-hungry wimmin who unwittingly abuse Sisterhood in order to hear her. She's tired, as are most of us. But her \$1.50's worth was OK. So she avoided some high, loud yodels—so her voice strained. As much as she forces her voice to achieve the beautiful quality she has, I'm surprised she doesn't have a burned-out throat by now. I noticed she didn't perform a new song I heard several months ago: a sarcastic song with upbeat music and a downbeat lyric. "I'm all alone, gettin' very stoned. I got the TV on. Lyin' in bed, getting' into my head, lettin' go of you." It's a fine, smart song with a lot of risk involved in its performance. Her sense of daring has toned down. Ah, well, that's all right. I'd take a vacation for a couple of months, but it's her life. I've gotten into a space of expecting to hear wimmin dealing with their feelings on stage. Maybe she just wasn't into that space that night. Also, with that many more people than expected (most of whom couldn't see or be seen), it's hard to be emotionally naked. When two thousand people are demanding to *know* you and *love* you, it's probably safer to let the music say what needs to be said. The old, two-way flow wasn't feasible that night. Judy Garland sang, "Forget your troubles, c'mon, get happy." in her last movie.



-Cris Williamson & Mary Martin-

Judy stands, with me, as the strongest example of a performance machine: the woman who could always sing and dance with a smile on her face as long as there was an audience. I don't happen to see the separation of personal from professional as an asset, and I hope the trend toward that separation will resolve/desolve itself within feminism. If it doesn't, we'll become victims of a new institution, producing our own brand of political musicals. The best way I see for that to be resolved is for those of us who attend not to think of our concerts as musical vibrators. The vibrators are the tapes and records, and they're valid—and pleasurable. But they're not really necessary—and sometimes emotionally detrimental—when there's a real, live woman whose presence can often supply more than audial stimulation and fantasy. She has something else to share, if we want it. Or, she can adopt the attitude, "If that's all they want" (musical vibrators), "that's all I'll give them."

Adam's segment of the evening has me perplexed. I couldn't figure out from where she was coming. It seems I missed some of her monologue between numbers due to the kitchen chatter and a rowdy, rude audience, but I feel her rap was at best vague and rambling. Being near the exit doors, I saw many old-time dykes who know her performance get up and leave for the bar the minute she'd open her mouth between numbers. The distraction of the opening doors didn't help matters much. But, on their return, seeing that Margie still wasn't into the next piece, mutterings of "Is she still talking?!" floated past with fresh beers. There was no feeling, at those times, that anyone was relating to anybody. It made me crazy.



-Margie Adam: Shooting Star, Shooting the Breeze-

Margie is one of the first wimmin I ever heard inside our community. Her songs, despite her thin and nervous voice, gave me a feeling of flight. In speaking with me about our changes in the last few years, one woman told me, "We've grown a lot. I wonder if Margie sounds different because we've grown and she hasn't, if we haven't grown and she's regressed, or if we're being sold out by her. But if I hear her talking about 'humans on the planet' in front of an almost all-wimmin's audience again, I'll get really pissed."

One of the most confusing songs Margie sang that evening dealt with "unconventional moms," as Margie called them. The woman I spoke with is a Lesbian mother, and she found the song difficult to relate to: "I don't know if Margie wrote the song because she's relating to a mother. I have a hunch it's either that, or she's just gotten inspired by the oppression of being a mother. But her song didn't really convey either the oppression or pleasure of being a mother." Margie explained, in her rap before the song, that an "unconventional mom" was a prison mom, welfare mom, Lesbian mom, or any mom whose primary struggle in relation to her child is fighting "legal" separation on the basis of her "worthiness" to raise the child "properly." The rap conveyed that very well. But I wonder about the song, "Baby Child," and its potential for effectiveness. I'm not saying that those who could relate to the song were buying a bunch of bull and are therefore stupid. Some lyrical revision could, however, allow more people to get into the space of the unconventional mom. It's a damned important space to understand. I feel the song was performed incomplete, as "another in the set" and because Margie hasn't written a lot of new stuff. I have a hard enough time accepting that in Joni Mitchell and Janis Ian; I won't accept that in one of our own. Margie is a talented woman musician; if inspiration hits it must be worked with: a journal entry is rarely a poem; first drafts are rarely songs.

There was a woman at whom (as opposed to with whom, as it was never mutual) I was in love. I studied and memorized her life. I managed to arrange my life so she'd have to relate to me

From Now on:

professionally, socially, and even in a living situation. I wanted a lot from her—and she gave a lot. But I never got to be in love *with* her; she just didn't have that to give to me. At first realization, I hated her for it. Now, I admire her strength and understanding. The times we spend together—which aren't often—no longer fill me with frustration and longing. It wasn't easy, but it's healthier. That applies, for me, with music. Artistic objectification ("I'm in love at your brain") is a trap—and I walked right into it, thanks to years of conditioning to love art—but never *dream* of considering myself an artist. Now I'm working on the theory that the joy—the catharsis—came from my interpretations of the music, not with any personal affinity with the musician (for, in actuality, there isn't any such affinity). I get a lot out of hearing a performer say, "I felt such-and-such when I wrote this." And I get more from what I feel when I hear the song. I'm no longer in love at woman's music—though I definitely love it.

What I saw happening at the Hyatt House Hotel was artistic objectification. Margie and Cris weren't being themselves; they were musical vibrators. Maybe large audiences, frequent concerts and tours aren't the best answer. A lot of wimmin hear the *songs* that way, but do they get to hear the wimmin who perform the songs? Feminist music is largely based on the intimate Self. The Self is conveyed through the performance as well as the music. Who can be intimate in the thousands?

I'm worried about the community's expectations of ourselves and our art. My concern is not that I won't get to hear more music; my concern is that I'll hear mediocre sound. I'd rather not hear anything unless the energy returns to these wimmin. I demand art; I don't just want technique.

Perhaps it's time for serious discussion within our community with regards to those we trust with our philosophies and politics. We can deny the existence of "leaders" and "symbols," but the fact is that the greater community (I use the term loosely) sees some of us as leaders. As we expand to incorporate more professional vehicles, we must maintain a constant dialogue about their effects on us. These vehicles were dreams two years ago; now, they are realities. "FROM NOW ON," we must retain a communicative base, or we will lose that for which we've struggled, in a synthetic obligation of professionalism. □

N.O.W. Sunbathing

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Workshop. The women who attended the workshop focused their attention on Cal-NOW's general disinterest in the arts. The Women in Sports Task Force was discontinued because of membership disinterest.

The Task Forces on Poverty, Minorities and Women in Prisons stressed the growing awareness in NOW of a need to expand the membership beyond the White middleclass. However in practice NOW still reflects White middleclass values. The most constructive suggestions in these workshops came from members of these minorities.

At the Women in Prisons Workshop women prisoners from the California Institute for Women spoke of losing their children to the state while in prison. They spoke of the isolation and segregation by race and sexual preference which was encouraged by the prison system. They stated that women prisoners are kept apart and denied the strength of unity in their feminism.

Two points of view predominated in the Sexuality and Lesbianism Task Force Workshop. The first was one of positive action. The women who held this view focused on confronting specific Lesbian problems and educating people to a broader definition of sexuality. They brought

up problems of Lesbian mothers, the law, custody cases, harassment of Lesbian women in the military and prejudice in the educational system against homosexuals and the children of Lesbian mothers. Another primary concern of these women was the lack of communication among Sexuality and Lesbianism groups in Cal-NOW.

The second view was characterized by a confessional obsession with coming out. This view is symptomatic of a problem in the Feminist Community which reaches beyond the boundaries of Cal-NOW. The power of women lies in their strengths—their confidence, their individual gifts, their competence, and their willingness to work together to create a world based upon a feminist perspective. However too often among feminists protective mutual self-limitation is mistaken for a nurturing community. A result of such oppressive protectiveness is that an individual may be limited in realizing her potential. This is a loss not only to the individual but to the community. The presence of this view in the Sexuality and Lesbianism Task Force limited the effectiveness of the workshop.

The most dramatic and meaningful event of the convention was Margie Adam and Cris Williamson's concert Saturday evening. This was despite some conspicuous problems.

There were actually several concerts depending upon where the listener sat or stood in the room, and whether Together Sound's overtaxed equipment could reach her. Insufficient lighting inhibited communication, and the setup of the room made large segments of the audience invisible to the performers. The unexpectedly large crowd of nearly 2000 people terrified the unprepared NOW personnel in charge of the concert. This resulted in a 45 minute delay, a visible obsession with crowd control, and a growing hostility in the audience.

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WOMANTALENT PRODUCTIONS PRESENTS

Flying

A VERY SPECIAL CONCERT

KLOCK & CLAUSON

SATURDAY, JANUARY 24, 1976

8:00 P.M. & 10:00 P.M.

TICKETS \$3.00

THE WOMAN'S BUILDING
1727 North Spring Street
Los Angeles, California

TICKETS ON SALE AT FEMINIST BOOKSTORES
OR CALL 934-6593

N.O.W. Sunbathing continued from 33

There were also several different audiences. One audience, a third of the total, was made up of NOW members who had never heard Women's Music. The largest group was made of members of the LA feminist community who were there to support their musicians. A third group was women who were at the hotel for the dance which followed the concert.

Discussing the concert Margie Adam said,

I knew that the audience of women would be more heterogeneous than the ones I usually play to in LA. I wanted to be able to speak to all the women. My hope was to be able to speak to women who had not heard Women's Music as well as to the women I usually speak to in LA.

Margie continued,

I had hope that the audience that I grew up with in LA had a trust in me borne of our contact . . . a trust that I was trying to build our culture. One of the hardest things we have to fight against is our lack of trust, the assumption that unless proven otherwise, "she's selling out."

The songs chosen by both performers demonstrated their desire to include all of the audience in the experience of Women's Music. The opening song, "If It Weren't for the Music," and the strong and intimate way Cris and Margie performed it, embodied the joy of women working together, making and sharing their own music. In many ways this song crystallized the performers' intentions for the concert. The enthusiastic response of the audience throughout the concert indicated that the performers succeeded.

Musically the concert was not perfect. Cris's attention and intonation occasionally wandered. Margie did not always strike a balance between her raps and her songs. However, the quality of the musicianship, the songs themselves, and the sincerity, competence and intensity with which they were presented made the concert the high point of the convention.

Cal-NOW is mainstream. It is not an alternative structure. The entire convention demonstrated Cal-NOW's commitment to change, but within a male conceived and dominated political system. The concert provided women in the audience the convention's only strong, clear experience of woman-conceived culture.

The concert was followed by a dance. A women's band, Klock and Clauson with Lorie Mason and Nel Graham, provided the music. The enthusiasm of the dancers rather than the high quality of the band's musicianship made the dance a success. The dance provided another alternative to the generally subdued atmosphere of the Cal-NOW convention.

Special Interest Workshops were held Sunday morning. In addition to dealing with topics similar to those covered by the Task Force Workshops, these Special Interest groups dealt with such topics as women's humour, writing and music. The interests of the volunteer leaders and the workshop participants determined the direction of each workshop.

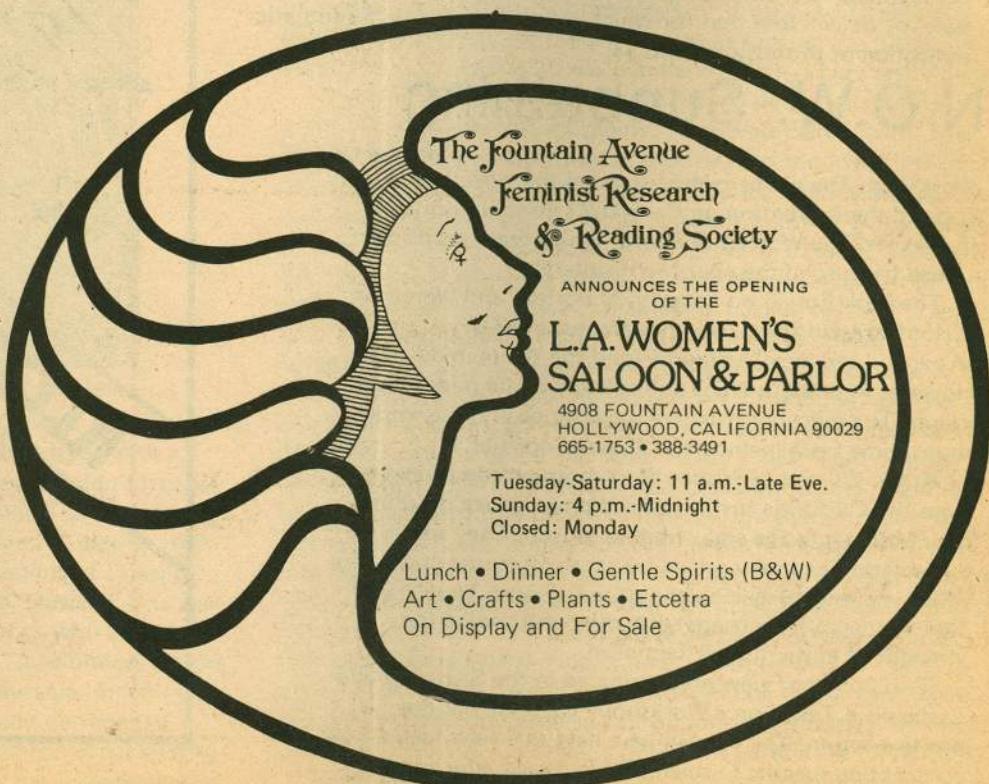
The convention indicated that Cal-NOW women are no longer content with "limping on the edges of the history of Man." But it also indicated that they are not yet ready "to break and run." If Cal-NOW is leaving the mainstream at all, it is at a walk. ☣

WESTSIDE WOMEN'S HEALTH CARE PROJECT

1711 OCEANPARK BLVD.
SANTA MONICA, CA. 90405

Early Abortion
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Well Baby Clinic
Teen Rap Groups
Self Help
450-2191

Fees are low cost. Call first
for info & appointment.



DOHRN ON SLA

continued from 3/

-- who see only armed struggle as strategic, who ridicule the process of developing political analysis and organization, and who abandon the process to the opportunists and dogmatists. We need unified organization, not by declaration, but by the difficult process of building it.

In this process, tactics are not an adequate barometer for distinguishing friends and enemies. Some comrades act as if all illegal work is revolutionary or all legal work is opportunist. We must master all means and methods of warfare. There is no formula. A great Vietnamese contribution to the art of military and political warfare is the lesson: take advantage of every contradiction within the enemy. This takes political courage.

Let no one feel self-justified at the capture of the SLA. Their capture was a blow to us all, and we urge everyone to support them against all the moves of the state. The greatest error is to NOT dare to initiate militant struggle, to give up on revolution, or shrink back from confronting imperialism. Let no one feel smug or relieved. We should proceed at once to build the kind of political organization capable of leading the armed struggle and the powerful discontent of the oppressed and exploited.

(REPRINTED FROM OSAWATOMIE, Winter 1976)

January 31 AT 9 p.m.
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Feb. 9, 1973.

To February 9, 1975.

From Roger A. Rubyfruit, R
To

Barbara L. Rubyfruit:

Happy Anniversary!

XXXX

And here's to at least 3 more
beautiful, politically confused,
non-monogamous years.

-But let's spend them
together, this time!

-Love-

(Anniversary cards accepted at this address)

Grand Opening:
the identified woman café

January 16 appearing:
7:00 Vicki Randle & trio
the women's building
1727 no. spring
los angeles 90012

dinner/drinks available

Crosscurrents

Amazon Quarterly Stops

AMAZON QUARTERLY has ceased publication. They will be publishing *The Lesbian Reader*, an anthology of all three years of Amazon Quarterly. The anthology, or available back issues of *AQ*, can be ordered by writing to them at 395 60th Street, Oakland, California 94618. They also state they will be glad to help women who want to start publications in whatever ways they can.

* * * * *

UCLA CLASS: GAYS IN WORKFORCE

This Winter, UCLA will present an undergraduate seminar on *Gay Women and Men in the Workforce* (Sociology 181).

Instructed by John Horton, the seminar will first review the rather small literature on gay women and men in the workforce and will initiate a study of its own on one aspect of the issue.

So far, response has been overwhelmingly by women.

After a decade of struggle for civil rights, a vocal segment of the population is demanding an end to job discrimination on the basis of sex and sexual orientation. The topic is finally more open to systematic and forthright investigation. Call Sociology Dept. (213) 825-1313 for more info.

* * * * *

GERMANY: Results of an extensive study of lesbianism, the first of its kind in West Germany, have just been published by a young sexologist called Siegfried Schäfer.

Almost all of the 150 women interviewed at length considered themselves obliged to lead a life that they knew others considered to be abnormal and didn't understand. They felt rejected, at a social level.

But further questioning revealed that 80 per cent of them were more than happy with their relationships. Those who had had heterosexual sex found it disappointing. Their lesbian partners, however, offered them much more depth of feeling, more excitement, less aggression and more tenderness.

* * * * *

On June 17, 1975 two Black Women, (Cheryl S. Todd and Dessie X. Woods) were arrested and charged with murder and armed robbery in Wheeler County Georgia. Similar to the Joanne Little case the Sisters were acting in self defence. They were defending themselves from an attack by a man who is known in the community there for his sexual attacks on BLACK WOMEN. However since the state does not protect the rights of Black Women, this man was allowed to continue his inhumane attacks and now the state is in motion to legally lynch these two Sisters. We know that the state will not give these Sisters a fair trial, so it is up to us the people to defend these Sisters, as in the case of Sister Joanne Little. "UNITE IN THIS JUST STRUGGLE".

Contact The Dessie X. Woods, Cheryl S. Todd Defense Committee, Council for Community Involvement, 94 Griffin St.N.W. (Headquarters), 688-1130 day, 525-0848 night. Make Check or Money Orders out to: Woods - Todd Defence Committee, Send to: P.O. Box 1935, Atlanta, GA 30301

CANADIAN FEMINIST NEWS SERVICE

A Canada wide feminist communications network now exists! The Feminist News Service working conference in Winnipeg from March 28th to the 31st set up the mechanics of a news system. FNS will work as follows: For a sliding scale fee as yet to be determined ANYONE can subscribe to FNS and receive a monthly news packet. Potential subscribers would be women's centres, alternative papers, libraries, establishment media organizations, etc. In keeping the collective non-hierarchical principles of feminism, FNS policy and operations will be worked out by a collective of delegates from member groups. Member groups must be working Canadian all-women press collectives and must be willing to take on member responsibilities of attending conferences plus promoting FNS in their area.

The two head offices, one in western Canada and one in eastern Canada, will receive news stories from across the country and will send out a monthly news packet. Head offices will also research trends in the movement, "hot" news items, etc.

[Reprint from *The Pedestal*]

* * * * *

California STOP RAPE, Inc. was formed in November 1975 by a group of women coping with the issue of violence to women. Our purposes include providing services, programs and materials to local groups throughout California involved with the problem of rape.

Over the past few years women in California have begun to confront their vulnerability to rape in new ways. Many of us have worked at rape crisis centers, taken advantage of the services of a rape hot line, or suddenly become aware of their communities' need for rape responsive services. We have become more conscious of our fears of rape and our ability to cope with it—perhaps even stop it. STOP RAPE aims at eradicating rape through strengthening the women and children who are its victims.

Programs that STOP RAPE will focus on will include:

- self defense programs for communities, schools, senior citizens
- health and medical issues
- legal aspects of rape
- neighborhood response plans
- media coverage of communities' responses and needs around the rape issue
- emergency state wide toll free number to supply the numbers of the nearest rape crisis centers
- educational packages on preventive awareness for potential victims, dealing with the aftermath of rape, rape and cultural climate, rights and recourses of sexually abused minors
- consciousness raising for people whose jobs include working with rape victims.

Funds to get STOP RAPE and our programs off the ground are in the process of being secured from private foundations. Sustaining funds will be requested from the California public through direct mail solicitations beginning in January, 1976.

We would like to meet with representatives of your group during the second week in January to hear your ideas and suggestions, input and find out your needs, as well as to inform you more directly of our progress. We will send you specific details of this meeting soon.

If there are any other crisis centers or new rape responsive services in your area, please inform them about us and us about them.

California STOP RAPE, Inc.
P.O. Box 42488
San Francisco, CA 94142

Announcements

L.A. WOMAN'S BUILDING STARTS NEW PROGRAMS

The Woman's Building officially opened its new building to the public on December 13th and is starting off the new year with a variety of new and exciting events. A Comedy Revue and dance in honor of International Woman's Year will bring in the New Year, followed by a concert with Andrea Weltman on January 9, at 8 pm. Iris Films will premiere a Film Series on Saturday, January 10 and on Sunday the 16 week program at the Women's Graphic Center will begin. There will also be two high powered dancers, Bella Lewitzky and Nancy Topf, giving workshops to explore movement and the significance of dance in the Woman's Movement.

During the months of December and January the one-woman exhibition by New York artist Ree Morton and Los Angeles environmental artist Barbara Munger will be on view. Also showing at the Building is the group exhibition by the members of the Feminist Studio Workshop, as well as the works of Carole Caroompas, Judy Chicago, and Ruth Weisberg at Canis Gallery.

The second session of the Extension Program will begin in January with an Open House on the 18th. The public is invited to the Building on that Sunday from 3 - 6 pm, to meet with the women giving the classes and sign up. The Extension Program has tripled in size since its inception and offers a tremendous variety of classes. They include ART CLASSES: Women's Art and Mainstream Culture, Drawing & Performance, Experimental Drawing and Painting, Feminist Art and Theory Today, and Critique. WRITING CLASSES: include Writing Poems, Prose Poems, and Autobiographical Fiction, and Utopian Writers. There will be workshops in video, silkscreen, photography as well as Assertiveness Training, Movement, Massage and Music. Betty Brooks will give a class in Anti-Rape and Self Defense Tactics, and Lana Spraker will teach T'ai Chi Ch'uan.

A Special Program called Old Witches, New Healers will be a seven lecture and six workshop series which will present several women's different and unique perspective on health and healing, both physical and mental. Some of the one-day workshops will include Sheila Bob's The Lesbian Experience, Meditation, Anger workshops, The Lesbian Novel, and Grant(Wo)manship. Margie Adam will have a workshop on women's music — Microcosm of the Women's Movement?

For further information about all these classes, call the Woman's Building at 255-1724. The Building is open Tuesdays thru Sundays, 10 am - 6 pm. The Building is located off the Pasadena Freeway, take the Academy/Solano Exit, turn left on N. Broadway and right on Spring Street, over the bridge and right on Aurora to park.

* * * * *

A national meeting of Lesbian legal workers, law students, and lawyers will be held April 9 to 11, (a Friday to a Sunday), 1976, in Chicago, Illinois. An application/registration form can be obtained by sending a self-addressed, stamped envelope to Atty. R. Hanover, 54 W. Randolph St., Chicago, Illinois 60601.

* * * * *

ACTION FOR LESBIAN PARENTS has been formed by the Gay Wives and Mothers Collective to combat discrimination against lesbian mothers in custody cases.

Already the group has had four meetings and as a result of publicity in the national press, received several enquiries.

Jackie Forster (pictured) of Sappho, told Gay News that Action for Lesbian Parents has been contacted by several solicitors handling custody cases for gay women.

And the group has received a few letters from women who are on their way to court.

"The response has not been immense," Jackie told us, "but some interest has been shown."

For the immediate future the group hopes to promote far more publicity for itself, with more press coverage and radio mentions.

And the women are setting up a survey into the incidence and effects of lesbian parenthood.

If you'd like more information or advice, contact the group at Sappho's office—39 Wardour Street, London W1V 3AH (01-434 1801).

* * * * *

Iris films is sponsoring a film series at the Woman's Building starting January 10th, at 8:00 p.m. Tickets cost \$2.00.

The series will make alternative political women's films available to the public for watching, discussing, and enjoying.

The first films are about working mothers. There are nine short films directed by Kathleen Shannon at the National Film Board of Canada, and an animated film by Louise Roy and Joan Hutton.

"The idea is still fairly prevalent that the woman's place is in the home... If she has to go out to work, or if she chooses to go out to work, that's all right *providing she does both.*"

"Would I Ever Like to Work" is about Joan, a welfare mother, with seven children. She would like to work—feels she'd be a better mother, but can't afford daycare.

"Mothers are people" is about Joy, who grew up in Jamaica, and is now a research biologist and consultant to a large company in Canada. She is a widow with two school age children.

"Luckily I Need Little Sleep" is about Kathy who nurses and sews and does housework and helps with the farm in Alberta.

"Extensions of the Family" shows an alternative to nuclear families—a self selected family of 13 co-owns a house and shares responsibilities.

The other films are:

"Its Not Enough"
"Tiger on a Tight Leash"
"They Appreciate You More"
"Like the Trees"
"The Spring and Fall of Nina Polanski"

Contact Cathy Zheutlin, 396-1333, 483-5793.

* * * * *

Our lives have many sides. The poetry expresses them—growing up, sisterhood, family, sexuality, work, motherhood, dying. Myth. Racism. Old age, war, ritual. For us, this range says something essential about the nature, the complexity, the full humanity of our lives from "Prefactory Note"

Amazon Poetry an anthology of lesbian poetry edited by elly bulkin and joan larkin.

. . . will take its place with the five excellent anthologies of women's poetry which have appeared in the last two to three years. Lucille Iverson, editor *We Become New*.

Contributors: sharon barba, ellen bass, robin becker, bobbie bishop, ellen marie bissert, rita mae brown, ruthe canter, georgette cerrutti, jan clausen, martha courtot, carol dine, sukey durham, judy grahn, elsa gidlow, susan griffin, marcie hershman, frankie hucklenbroich, polly joan, wittyce Kim, irena klepfisz, ana kowalkowsky, jacqueline lapidas, joan larkin, eleanor lerman, audre lorde, felica newman, pat parker, mary patten, adrienne rich, nina sabaroff, may sarton, martha shelley, susan sherman, wendy stevens, lynn strongin, may swenson, fran winant, elise young.

Available from: Out and Out Books, 44 Seventh Avenue, Brooklyn, NY 11217. Also available: *After Touch*, by jan clausen, *Housework*, by joan larkin, *Periods of Stress*, by irena klepfisz.

Individual copies each \$1.50 plus 25¢ postage & handling.

WHERE IT'S AT

ARIZONA:

Women's Center
912 E. 6th St.
Tuscon, 85605
(602) 792-1929

CALIFORNIA

Berkley:
Women's Center
2112 Channing Way
Berkeley
(415) 548-4343

Pacific Center for Human Growth
P.O.Box 908
Berkeley, California 94701
(415) 841-6224

Los Angeles: (and vicinity)

Women's Center
237 Hill St.
Santa Monica

Radical Feminist Therapy Collective
237 Hill St.
Santa Monica

Lesbian Raps and Socials
237 Hill St.
Santa Monica

Alcoholism Program for Women
1147 S. Alvarado
Los Angeles, CA 90006

L.A. NOW
8271 Melrose Ave. No. 109
Los Angeles 90046
655-3331 recording
655-3332 staffer

Women's Switchboard
(213) 223-1549

The Women's Building
1727 N. Spring St.
Los Angeles, CA

Orange County:
Gay Community Center
(Lesbian Mothers, etc.)
215 E. 23rd St.
Costa Mesa, 92627
(714) 642-4253

Lesbian Task Force (NOW)
P.O. Box 10453
Santa Ana, 92711

Gay Center
1120 Santa Ana Blvd.
Anaheim, 92802

San Francisco:

D.O.B.
1005 Market St. Rm. 402
San Francisco
(415) 861-8689

Women's Switchboard
Women's Center
63 Brady
San Francisco
(415) 431-1414

San Diego:

Las Hermanas
4003 Wabash
San Diego, 92104
(714) 280-7510

Gay Center

2250 B St.
San Diego
(714) 232-7528

Lesbian and Gay Men's Union
Cabrillo College — Student Union
Santa Cruz, California

(408) 476-9140

San Jose:

Sisters of Sappho
P.O. Box 7022
San Jose, 95112 (?)

Stanford:

Lesbian Collective
P.O. Box 8265
Stanford, 94305

San Raphael:

Marin Women's Center
1618 Mission
San Raphael
(415) 454-1445

Sacramento:

Women's Center (Lesbian Raps)
1221 20th St.
Sacramento, 95814

Riverside:

Woman Center
3354 Orange St.
Riverside
(714) 787-0389

COLORADO:

Lesbian Center/Women in Transition
1895 Lafayette
Denver, 80218
(303) 573-6604

CONNECTICUT:

Lesbian Group
c.o. New Haven Women's Center
3438 Yale Station
New Haven, 06520
(203) 436-0272

FLORIDA:

Tampa Daughters of Bilitis
c.o. Noelle Warner
Route 1, Box 110
Lithia, 33547

GEORGIA:

Lesbian Feminist Alliance
449 Euclid Terrace NE
Atlanta, 30307

ILLINOIS:

Lesbian Feminist Center
New Alexandria Library
Counseling Resource Center For Lesbians
3523 N. Halstead
Chicago
(312) 935-4270

National Organization for Women

National Office
5 South Wabash
Suite 1615
Chicago, 60603
(312) 332-1954

Gay Switchboard

(312) 929-HELP

IOWA:

Lesbian Alliance
P.O. Box 1287
ISU Station
Ames, 50010

Lesbian Alliance

c.o. Women's Center
3 East Market St.
Iowa City, 52240
(319) 353-6265

KANSAS:

Gay Women's Liberation
P.O. Box 234
Lawrence, 66044 (?)

LOUISIANA:

D.O.B.
P.O. Box 52113
New Orleans, 70152

MAINE:

Brunswick Gay Women's Group
136 Maine St.
Brunswick, 04011

MARYLAND:

Lesbian Community Center
3028 Greenmount Ave.
Baltimore
(301) 366-8990

MASSACHUSETTS:

Lesbian Liberation
Lesbian Mothers
Lesbian Therapy Research Project
c.o. Women's Center
46 Pleasant St.
Cambridge, 02139
(617) 354-8807

D.O.B.
419 Boylston Rm. 323
Boston, 01002
(617) 262-1592

Lesbian Health Group
Box 600 Gay Community News
22 Bromfield St.
Boston, 02108

MICHIGAN:

Lesbian Center
547½ E. Grand River Ave.
East Lansing, 48823
(517) 332-1770

MINNESOTA:

Lesbian Resource Center
2104 Stevens Ave. S
Minneapolis, 55404

MISSOURI:

Lesbian Alliance
P.O. Box 4201
Tower Grove Station
St. Louis, 63163
(314) 664-7249

Gay Community Center
3825 Virginia
Kansas City

NEW HAMPSHIRE:

Gay Women's Rap Group
(603) 772-6636

NEBRASKA:

Gay Women's Liberation
Station B. P.O. Box 2323
Lincoln, 68502 (?)

NEW JERSEY:

D.O.B.
P.O. Box 62
Fanwood, 07023
(201) 233-3848

NEW YORK:

N.O.W.
47 E. 19th St.
New York City, 10003

Lesbian Feminist Liberation
33 Union Square West
New York City
(212) 691-5460

Gay Women's Alternative
c.o. Universalist Church
4 West 76th St.
New York City
(212) 662-5109

National Gay Task Force
(212) 741-1010



NORTH CAROLINA:
Triangle Area Lesbian Feminists
100 W. Club Blvd.
Durham, 27704

OHIO:
Gay Women's Peer Counseling
Box 10, 1739 N. High St. No. 3
Columbus, 43210

Sappho's Army
c/o Dayton Women's Center
1309 N. Main St.
Dayton, 45406
(513) 228-1203

OREGON:
Women's Center (Lesbian Raps)
171 Washington St.
Eugene
(503) 343-9750

PENNSYLVANIA:
Lesbian Hotline
4634 Chester Ave.
Philadelphia, 19143
(215) 729-2001

RHODE ISLAND:
Gay Women of Providence
(401) 942-2094

TENNESSEE:
Knoxville Lesbian Collective
2911 Jersey Ave.
Knoxville, 37919 (?)

TEXAS:
D.O.B.
P.O.Box 1242
Dallas, 75222

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2255 Modoc Rd., Santa Barbara
info: Womanfire Office, 920 Bath St., Santa Barbara

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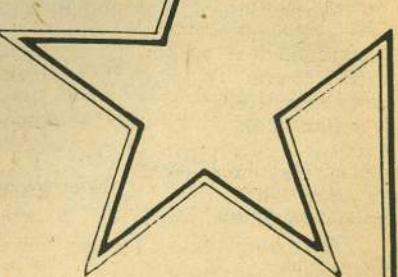
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BAR GUIDE

by Gabriel

Some of the bars I have listed below are "gay bars". By that I mean, they do not have a feminist consciousness (some for that matter do not even have a gay consciousness), but they do cater to lesbian women and gay men. I have tried to include the bars that are only lesbian and the mixed (lesbian and gay men) bars that do not covertly or subtly oppress or discriminate against lesbians. (Yes, gay "brothers" still do that. We even had one lesbian bar owner tell us she didn't want a poster put up that had the word lesbian on it because she didn't want to offend her "girls".)

The bars are still in a different world; some don't even know there is a movement going on. There are a lot of mixed feelings in our community about going to the bars. However, since we have had many lesbians ask us to put the bar guide back into the magazine, we felt there was sufficient reason to do so. Our part as feminist lesbians will be to periodically check out the bars we list to make sure there are no sexist pigs in them.

If you know of a lesbian bar or restaurant that sisters might enjoy going to, send me their particulars and we'll include them.

L.A. Area

ALIBI EAST

225 S. San Antonio
Pomona, CA (714) 623-9422
Mixed, liquor, disco on weekends

BIG HORN

4882 Lankershim Blvd
No. Hollywood 980-9792
All women, liquor, dancing to a juke box, fireplace.

DAILY DOUBLE

3739 E. Colorado
Pasadena, CA 449-9701
All women, beer and wine, jukebox

HAPPY HOUR

12081 Garden Grove Blvd.
Garden Grove, 767-9334
Club atmosphere, mixed mostly women, dancing, liquor, restaurant in back.

HIALEAH HOUSE

8540 Lankershim Blvd.
Sun Valley, 767-9334
Club atmosphere, all women, beer and wine, dancing, live band on weekends — if you like softball, you're in.

LOVE INN

10700 Vanowen
No. Hollywood 769-9215
Mostly women, club atmosphere, liquor, dancing, live band on weekends.

OXWOOD INN

13713 Oxnard (at Woodman)
No. Hollywood 997-9666
Mixed, liquor, dancing to a juke box.

PALMS

8572 Santa Monica Blvd.
Hollywood, CA 652-6188
Mostly women, liquor, jukebox, nice vibes

QUE SERA SERA

1923 E. 7th St. (Off Cherry)
Long Beach, 599-6170
Club atmosphere, lounge, mostly women, nice, dancing to juke box, liquor.

SALOON

10848 Ventura Blvd.
No. Hollywood 769-9858
Mostly women, tavern, casual, beer and wine, dancing to a juke box, heavy on pool.



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THE STOWAWAY

11608 Ventura Blvd.
Studio City, 980-9587
Club atmosphere, all women, dancing to band on weekends, beer and wine, popular.

FEMINIST RESTAURANT

L.A. Women's Saloon & Parlor
4908 Fountain Ave.
Hollywood, 388-3491.
Lunch, dinner, beer and wine, good, good vibes

"Gay" Restaurants

Arthur J's
1110 N. Highland
Hollywood 465-9550
Mostly gay men, after hours coffeeshop, go after 2 a.m.
Bla Bla Cafe
11059 Ventura Blvd.
No. Hollywood 769-8912
Mixed, a lot of hip (?) straights, short menu — omelets, nightly entertainment.
Carriage Trade
8077 Beverly Blvd.
Hollywood 653-9337
Mixed, dinner house.
David's
7013 Melrose Ave.
Hollywood 934-5730
Mostly gay men but warm atmosphere, dinner house.
Eatin' High
4514 Fountain
Hollywood 660-9877
Mixed, funky, vegetarian, Mexican & burger food.
O'Brien's Steak House
11916 Ventura Blvd.
Studio City 980-4811
Mixed, dinner house.